

The Musical World.

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FOREIGN INTELLIGENCE, &c.

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SATURDAY, JUNE 3, 1848.

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{ STAMPED FOURPENCE.

GOETHE'S EPIGRAMS FROM VENICE—(1790.)

IN ELEGIAC VERSE.

Money spent, and time as well—
How—this little book will tell.

Is it not sweet to tread lightly in Spring on the clover while sprouting,
Softly to touch with the hand delicate wool of the lamb;
Sweet on the branches to gaze when they burst into life with their blossoms,
Or on the arbor of green, which with its glances invites; [soms,
Sweeter than all to adorn with a posy the heart of the lov'd one!
Joys so varied as these, May, hast thou let me forego. J. O.

THE TWO OPERAS.

MR. LUMLEY has requested our Publisher to contradict the statement which appeared in our leading columns, last week, relative to the contemplated amalgamation of the above establishments.

VIVIER.

WE announce with pleasure the arrival of this clever artist, who in the time of trouble has come over to seek refuge under the shadow of John Bull, where the lightning of revolution cannot strike him, the thunder of the *rappels* is lost in the distance, and the pelting of the *communiste* hail falls, impotent to harm him.

Vivier professedly is a performer on the horn. The wonders he knows how to effect upon that difficult instrument we recorded nearly five years ago, in an article wherein we compared him with our countryman, Jarrett, who excels in the same inexplicable marvels, besides being a legitimate and skilful executant, with a tone and a mechanism not easily surpassed.

But Vivier is not merely a "cornist." He is a musician, and a gifted one. Vivier can play the piano and the fiddle—the guitar and what not. Vivier can sing sentimental romances, or comic pasticcios, as well as any man living. Vivier can extemporize on the fiddle, the guitar, or the voice, with singular readiness and inexhaustible fancy. Vivier can imitate all styles with a felicity of humour that defies comparison. Place him at the piano, or with the violin under his chin, or with the guitar round his neck, and he will improvise you *ad perpetuum*, in the German, Italian, Spanish, French, English, Swedish, Chinese, Ethiopian, or Boisjeman fashions—which ever you like, and as long as you please—gravely, fantastically, or otherwise. He can make you laugh, and he can make you weep. You have only to tell him what is your wish, and straightway, like an idel Robert Houdin, he puts you in the desired train of mind. In short, Vivier in his way is a *non-pareil*.

In the concert-room Vivier is a serious artist, and bears him as such. In a *salon* he is whatever the company prefers, and is enough in his own person to amuse and delight a large *reunion* from evening till midnight. Vivier's *esprit*, agreeable

manners, and irresistible animal spirits are proverbs in Paris, and have made his company courted by every body, from the king to the *roturier*, with equal keenness. That he will make his way here we cannot doubt. He has only to be known to be appreciated.

MADLLE. HELENE STOPEL.

THIS young pianist has announced a concert in the Hanover Square Rooms, for the 23rd of June. Madlle. Stoppel has a double claim to consideration, inasmuch as she is not only a pianist of remarkable taste and skill, but a composer of considerable talent, which she has proved in several pieces that we have had the pleasure of hearing. Among the other attractions of her concert, Madlle. Stoppel promises her friends a performance of the C minor symphony of Beethoven, for twenty pianists, on ten pianos. This will be a great feature in its way, but we must confess that we anticipate much more pleasure in hearing the young artist play some of her own compositions, or something from the great masters, solo or concerted, as the case may be, in the proper legitimate style.

We were unable to attend the *Matinée* of Madlle. Stoppel, but a correspondent has favored us with a notice from which we can afford room for the following extract:—

"We lately assisted, with great pleasure, at a *Matinée Musicale* given by Dr. Stoppel, the principal attraction of which was Madlle. Helene Stoppel. This young and charming pianist performed several pieces of her own composition. Her playing is remarkable for its purity of style, and for the ease with which difficulties are accomplished, and she bids fair very soon to take rank among our foremost pianists. The most effective piece of her own composition which Madlle. Helene Stoppel performed was a *nocturne* of great elegance and refinement, which was played with exquisite taste. Madlle. Stoppel was assisted by Made. Boulanger Kunze and Madlle. Lovarney, who sang several *morceaux*; and by M. Franz Stoppel, who played some variations on an instrument of his own invention, called the *Xylo-Cordion*, with great taste and facility. The pupils of Dr. Stoppel's piano classes also executed divers matters on sundry pianos with an *ensemble* quite surprising in such young performers. The room was crowded with fashionables. The performance took place in the *salons* of Dr. Stoppel, at his residence in Golden Square."

At the concert on the 23rd instant, we hope to be able to testify, at first hand, to the talents of Madlle. Héleéne Stoppel,—a task the more agreeable since we entertain no doubt whatever of the result.

HER MAJESTY'S THEATRE.

Made. Tadolini has more than confirmed the favourable opinion derived from her *debut*. On Saturday she again appeared in *Linda di Chamouni*, and was applauded with great warmth throughout the opera. It is now time that we should hear her in another part. *Linda* is but a feeble opera, and there is nothing in it to keep public attention alive after the novelty attaching to the *debut* of the new *prima donna* has worn away.

We omitted last week to mention in terms of appropriate

enology the Antonio of Coletti, and the Pierotto of Schwartz; the former is a studied and earnest performance, the latter a very pretty and engaging one. F. Lablache's Marchese is also deserving a word of commendation. Gardoni, who is very hard worked at this theatre, contrives, nevertheless, to get through his work without flinching; his Carlo is a very graceful and unaffected impersonation, equally good in its vocal and dramatic essentials.

The great hits on Saturday night, were the *cavatina*, "O luce di quest' anima," and the *rondo finale*, in both of which Made. Tadolini sang with a facile volubility that must take rank among the vocal prodigies of the hour. She was encored in both, and recalled after each act; she accepted both recalls, but only the last encore.

On Tuesday and Thursday the *Lucia* was repeated. We were not present on Tuesday, but on Thursday managed to squeeze into a corner, hospitably accorded us by a friend who enjoyed the privilege of a box, and were thus enabled, after a fashion, to see and hear the performance from first to last.

Before shortly stating our impression of Mdlle. Lind's new reading of the character of Lucy, let us pay the homage so justly due to Mr. Balfe for the able manner in which he has got up the opera. A better *ensemble* we never heard at Her Majesty's Theatre. We have heard a better band and a better chorus, and perhaps better "*sujets*;" but we repeat we never heard a better *ensemble* made out of the materials at the disposal of the music-director. The opera is well, nay, strongly cast; the merit of which is due to Balfe, since the casting of an opera depends upon the conductor. Coletti is a very excellent Enrico, sings the music with great energy, and acts the part with admirable propriety; Gardoni's Edgardo astonished even those who expected most from him, especially with reference to the acting; Bide-the-Bent was carefully performed by Bouché; and Mdlle. Lind's Lucia was altogether original. Next to the efficient cast we have to praise the manner in which the band and chorus have been tutored to their work, as an exemplification of which we are bound to say that we never heard the *finale* to the second act (the famous "contract" and "malediction" scene), given with more spirit and unanimity of zeal; not only as a musical performance was it good, but as a *coup d'œil* of stage effect it was most striking. All this is due again to Balfe, and we insist the more strongly on the point, since the important labours of the *chef d'orchestre* are much too apt to be overlooked by the public, and disregarded by the critics.

We find some difficulty in putting our impression of Mdlle. Lind's Lucia into parts of speech. That it is a remarkably clever and brilliant performance in all that relates to the musical portion of it there cannot be the shadow of a doubt. Mdlle. Lind does not attempt the vocal elaborations of Persiani, and wisely, since the character of her voice by no means lends itself to the fluent utterance of the *roulades* and complex divisions of the bravura; it comes from the chest with too much evident exertion. Alboni with her *voce di testa* can execute, with ease, passages that Mdlle. Lind would hardly attempt; but Alboni's head notes flow from her lips as though (to use Desmond Ryan's simile,) she were dropping pearls out of her mouth. She sings with as much ease as Persiani—nay, with more, and always with a truth of intonation of which the other, gifted as she is, is never certain. In truth of intonation Mdlle. Lind equals Alboni, which is as much as to say that she never sings false. But in ease of articulation, in fluency of utterance, the peculiar formation of her voice debars her from excelling. Alboni, like a thrush, has but to open her mouth, and the notes come out as winged

things, and fill the air with sweet sounds: she seems to sing because she cannot help it; Shelley might have symbolized her in his magnificent lines "to a sky-lark," so much of the "unpremeditated art" is there in Alboni's vocalisation.—Mdlle. Lind, on the contrary, sings with effort: the notes, when they come, are pure, liquid, and beautiful, her voice has a freshness that is enchanting, and a power and a resonance that move the heart like the sound of a trumpet, but still the sounds issue from her lips with difficulty, like beautiful birds forcing their way through the half broken bars of a cage, or like drops of water oozing from the crannies and fissures of a rock. The comparison admitted, the fact that both are great artists remains uncontroverted; each in her way is admirable, and though as a pure matter of taste and sympathy we prefer Alboni, we quarrel not with those who hold an opposite opinion.

Mdlle. Lind's singing throughout the entire part of Lucia was characterised by those excellencies and peculiarities we have noted too often to need noting again in detail. The *cavatina*, "*Perche non ho*," was delivered with wonderful power and brilliancy; the *cadenzas* introduced were quite new, and were executed with surprising truth; the whole was a very striking display of vocal art. In the duets with Edgardo and Enrico, Mdlle. Lind sang with great dramatic intensity and immense energy. But her most splendid performance, musically considered, was the mad scene, wherein she has restored many passages of which custom has indecorously sanctified the omission. It would not be easy to surpass Mdlle. Lind's interpretation of this scene, which, to make a long tale short, we may emphatically pronounce faultless.

And now to turn to the other side of the picture, and speak of Mdlle. Lind's acting. Her conception of the part appears to us a complete error. In the place of the quiet and unobtrusive heroine of Scott, Mdlle. Lind gives us a sort of Norma in domestic life—a fury in petticoats—Rachel's fourth act of *Camille*, without its grace, without its passion, without its sublimity. It convinced us that Mdlle. Lind is altogether incapable of personifying any character where the higher histrionic attributes are demanded. Her first scene offered little to remark; it was simply common-place. The contract-scene, however, including the interview with Enrico which precedes it, gave Mdlle. Lind occasion to develop her own ideas of the character of Lucia, which differ so entirely from those of her predecessors and contemporaries, and are so utterly at variance with the creator of the character. Her gestures were vehement and manifold; her walk rapid, uneven, and halting; her eyes flashed with vacant vagueness; her arms were never in repose; her look was full of empty menaces; in short, the gentle Lucy was suddenly metamorphosed into a drawing-room Helen Macgregor. Mdlle. Lind's manner of signing the contract was preposterously out of all propriety: instead of going, pen in hand, to the fatal table, as a poor victim of bigoted fanaticism to the bonfire—instead of making it an act of helpless despair, she flourished the pen with the air of Queen Elizabeth, signing the death warrant of one of her lovers, in a fit of uncontrollable passion. After the signing, her demeanor was that of one suffering from internal physical pain, instead of from deep mental anguish: her hands were for ever addressed to the lower extremity of her waist, as though by pressure, to obtain a momentary relief from acute spasm. There was neither the dignity of resignation nor the evidence of suffering. One really fine effect Mdlle. Lind produced, however: this was towards the end of the finale, where in the midst of the turmoil of the conflicting events that were passing, she appeared suddenly stricken with

mental aberration—her eyes became fixed, her gaze wandered, and her form appeared convulsed—a foreboding, as it were, of the madness which was to follow.

The mad scene was another great mistake. Mdle. Lind's embodiment of insanity is a very common-place melo-dramatic display, which might have been done by Miss Vincent or Mrs. W. West. Her hair pushed back from her forehead, hangs dishevelled over her shoulders, her eyes are fixed in a stare—"glazed" as a contemporary has it—her arms are swung about in an indefinite variety of contortions, as may be seen in some of the antique representations of the riotous bacchantes, her motions are fidgetty, her mien convulsed, and she is never for two moments in the same spot. "Mad as a march hare," would be an appropriate motto to head an analysis of her performance. This however was only, in our opinion, a mistake, and the cleverest actress may at times be wrong in judgment: but we cannot excuse any conscientious and intelligent artist for descending to such a monstrous "gag!" (no other term will do) as the "effect" which Mdle. Lind has invented as a climax to the mad scene. Towards the end of the cavatina she is standing with her hands clasped in the very front of the foot-lights; gradually, as the cavatina approaches its conclusion, she recedes backwards, singing *diminuendo*, until the last note has flown from her lips, when she falls sideways, near the mouth of a doorway where a sort of dark blue light throws a misty glare over her form. The time occupied in walking backwards, step by step, at a slow pace, is considerable, and the feeling in the mind of the spectator is of a person achieving with some difficulty a curious feat of gymnastics. It was more like the *Castle Spectre* of mouthy Monk Lewis than the poor bereaved mad Lucy of the Northern Wizard.

It is but a just compliment to the *habitués* of Her Majesty's Theatre to state that while Mdle. Lind's singing continues to move hearts and hands to the old enthusiasm, her acting produces the smallest possible effect. Indeed, a more thorough misconception could hardly be cited in the annals of the operatic drama.

A line or two more must bring us to the end.

Coletti was admirable throughout; we have never heard him sing with more manly energy and artistic power, or act with more intelligence.

Gardoni was one of the most agreeable Edgards we ever witnessed. In power he occasionally fails—as in the "Male-dizione," which, though he sang with fine energy and perfect refinement, was deprived of one of its greatest points by his declining to take the *F de poitrine*, which more boisterous tenors grapple with so lustily; but in all the graces of song, in sweet expression, and elegant phrasing, in feeling, and propriety of style, Gardoni was everything that could be desired. His last scene was exquisitely tender and affecting. As an actor Gardoni continues to make great progress. Little fault was there to be found with his personation of the hapless Edgardo.

Mdle. Lind was rapturously applauded in her cavatina, and recalled at the end of the two first acts, after the mad scene of the third, and (by a handful of persons in the pit and upper boxes), after the final dropping of the curtain, when she appeared in her plain dress, much to the delight of some and the amusement of others.

Gardoni was recalled after the second and third acts, but declined to come on after the second, although Mdle. Lind was observed at the wings, beckoning to him with her sinister arm, which produced a good dramatic effect upon the apostrophisers of the nightingale's liberality and ingenuousness—in

Birmingham regarded as apocryphal—and obtained the desired applause; less bashful than Gardoni, Coletti and Bouché seized upon the proffered "patte" of the Swedish songstress, and made their obeisances to the company.

The house was crammed to suffocation. It was very hot.

The ballet has produced nothing new. Carlotta Grisi, Cerito, and Rosati have been nightly dancing in the *Pas des Elemens*, and "Fire, air, and water," have been the order of the night.

A new ballet, called *Les Quatre Saisons*, is preparing for the Terpsichorean trinity, in which Carlotta will symbolize Summer, and Cerito Spring. Whether Rosati will be Autumn or Winter, and who is to be the other, we are unable to say. Great things are anticipated of the new *divertissement*, which is from the fertile brain of Perrot. Meanwhile, with the *Elemens* alone, Mr. Lumley's ballet is well worth a visit to Her Majesty's Theatre.

ROYAL ITALIAN OPERA.

THE performances of the last seven days offer no novelty. On Saturday the *Favorita* was repeated for the second time, with the new ballet, *Nirene*. The opera was received with even greater *éclat* than on the Tuesday. Grisi and Mario were in splendid voice, and sang with great effect, especially in the last act, which henceforth must be cited as one of the most brilliant triumphs of this gifted pair.

The *Cenerentola* was announced for Tuesday, but was postponed—in compliance with the wishes of certain subscribers of alternate weeks, who have not yet heard the performance—until Monday next. This explanation may serve to content some of our correspondents, who appear to have been disappointed by the substitution of the *Favorita* for the *Cenerentola*.

On Tuesday the *Favorita* and *Nirene* were repeated. We have nothing new to say on this subject.

Norma was repeated on Thursday—a grand extra night—and Alboni sang the finale from the *Cenerentola*. Two acts of the *Sonnambula* for Pauline Garcia had been announced, but were set aside in consequence of Mario's illness.

The performance of *Norma* was extremely fine. Of Grisi it is hardly necessary to say a word. Her *Norma* must certainly be ranked with the grandest impersonations of the lyric stage of past or present times. It is in the truest sense of the word, sublime. We cannot pass over the performance without a word of strong praise to Corbari for the admirable manner in which she acts and sings as Adalgisa. The audience, sensibly alive to her great merits, called for her at the end, after they had called for Grisi twice. This is as it should be. To the rising artist, above all others, the hand of encouragement should be held out.

Alboni's "Non piu mesta" created the usual sensation. She was encored with tremendous vociferations, and recalled three times.

The new ballet followed.

Yesterday morning the third grand concert took place. The eternal *Stabat Mater* made up the first part: and a miscellaneous selection the second. Of the *Stabat Mater* it is unnecessary to say a word. We may however specify the encores. Alboni, as usual, repeated the "Fac me vere;" Grisi, with chorus, as usual, the "Inflammatus," and Grisi, Alboni, Mario, and Tamburini, as usual, the quartetto, "Quando Corpus."

The second part opened with the overture to *Oberon*, played with surprising brilliancy. The quatuor, "Gl' infelici affetti miei," from *Tancredi*, followed, capitally rendered by

Mesdames Persiani and Alboni, Luigi-Mei and Polonini. To this succeeded the duet, "Claudio, ritorna," from Mercadante's *Elisa e Claudio*, for Salvi and Marini, very finely interpreted: and then Madame Castellan gave the "Di piacer," with richness of voice and brilliancy of execution: and Pauline Garcia and Tamburini followed in Gnecco's famous comic duet, "Oh! Guardate," which threw the audience into a state of mixed delight and laughter we have rarely witnessed at a performance in a concert-room. Our impression after hearing this duet was that Pauline Viardot Garcia was one of the greatest comic artistes in existence. It was impossible to have seen any thing more arch or richly humorous than her acting, although she was necessarily debarred from the use of any extra dramatic displays. Her singing was delightfully comic, and was marked by the greatest *naïveté* and *espieglerie*. The way in which she mimicked Tamburini's peculiarity in delivering his cadences and staccato passages created roars of laughter throughout the whole house. The duet was encored amid the greatest applause, and was repeated with more effect if possible. This was the only *encore* of the second part. The next item was Persiani's "O luce di quest' anima, from *Linda di Chamouni*, which exhibited all her wonderful artistic resources, and the astonishing brilliancy of her execution. Pauline Garcia next gave the aria, "Per pietà, ben mio," from the *Così Fan Tutte*, with singular grace and beauty. Marini and Rovere sang the celebrated comic duet for two basses, "Se fiato," from the *Matrimonio Segreto*. This duet loses more than half its effect off the stage. Signor Flavio exhibited considerable vocal powers in "Vivi tu;" but he lacks taste and has a habit of dragging, which he would do well to get rid of. The "Chorus of Nobles" from *La Favorita* was then given, and the concert terminated with the overture to *Zauberflotte*. The Theatre was crowded.

ARISTOTLE ON POETRY.

NEWLY TRANSLATED, FROM THE EDITION OF F. RITTER.

(Continued from Page 338.)

"CHAPTER XXV. (continued.)"

VIII. In judging whether any one has said or done any thing well or ill, we are to consider not only what has been said or done,—whether that be good or evil—but also who has said or done it, to whom, or when, *he has said it*, and to whom or for the sake of what *he has done it*,—whether, for instance, to produce a greater good, or to avoid a greater evil.

IX. — XVI. * * * * * (a)

XVII. Generally the impossible is to be referred to the art of poetry itself, or to what is best, or to opinion. With respect to poetry, the credible and impossible is to be preferred to the incredible and possible, as in the case of the paintings by Zeuxis. Regard is also to be had to what is best; for the example ought to be above what they call absurd, and it may also be said that sometimes this is not absurd; for it is probable that things should happen beyond probability (b.)

XVIII. When things are said which seem to be contradictory, we ought to consider as in logical confutation, whether the thing spoken of is the same, and has respect to the same, and is in the same manner; in like manner we ought to consider the speaker himself, and with respect to what he speaks, and what a sagacious person would understand from his words.

XIX. Absurdity and wickedness are rightly blamed, when without any necessity use is made of the absurd, as in the *Ægeus* (c) of Euripides, or of wickedness, as that of Menelaus in the *Orestes*.

XX. Objections then are drawn from five sources; things being considered as impossible, or improbable, or hurtful, or

contradictory, or contrary to the rules of art. The answers are to be sought from what we have already enumerated, and are twelve in number, (d.)"

NOTES BY THE TRANSLATOR.

(a) The greater part of the matter contained in these sections relates to particularities of the Greek language alone, and is therefore untranslatable. There is indeed a portion to which this remark does not apply, but that is so intimately connected with the rest, that it seemed impossible to lessen the omission.

(b) With the rendering of this section I am by no means satisfied. The original text is badly constructed, and in attempting to follow Ritter's interpretation, I have I fear produced but a clumsy affair. I therefore give Twining's version, which is much more pleasant, though I think inaccurate:—

"With respect also to what is *best*, the imitations of poetry should resemble the paintings of Zeuxis; the example should be more perfect than nature. To opinion, or what is commonly said to be, may be referred even such things as are improbable and absurd; and it may also be said that events of that kind are sometimes not really improbable, since it is probable that many things should happen contrary to probability."

This last paradoxical sentence has been discussed in a former chapter, and offers now no difficulty.

(c) This is commonly supposed to refer to a lost tragedy by Euripides called "*Ægeus*," but Ritter thinks it refers to the inartificial introduction of the character of *Ægeus* in the *Medea*.

(d) The twelve answers can be made out thus:—

1. If objection is made that something wrong has been introduced, it may be answered, that the end of art is attained. (Section 5.)

2. If this answer cannot rightly be made, it may be said, that the fault is only incidental. As, for instance, if the female of the deer species is decorated with horns, that is indeed a fault in natural history, but not in the painter's art. (Section 5.)

3. If something is censured as not being true, the answer of Sophocles may be used, and the poet's defender may state that it is as it ought to be. In modern language he may observe, that the poet has "*idealized*" his subject. (Section 6.)

4. If what the poet has written is neither in conformity with truth nor an improvement on the truth, he may answer by an appeal to common report, as in the case of the gods. (Section 7.) This is a foolish suggestion, since, as far as the poet is concerned, common report is a fact, whether the event reported have happened or not. He cannot be responsible for more than his own modifications. Hence there is a distinction made without a difference.

5. If he have not improved his subject, and is therefore blamed, he may appeal to historic fact. (Section 7.) This answer is the reverse of No. 3, but it will be borne in mind that the writer is not teaching a consistent course in composition, but furnishing a number of arguments that will defend any weak point in case of attack.

6. If an objection be made to any speech or action, this may be justified by a reference to the circumstances under which it is said or done. Thus an immoral sentiment may be justified by the observation that he who utters it is intended for a bad character. (Section 8.)

The other answers are obtained by a reference to—7. foreign expression—8. metaphor—9. accent—10. punctuation—11. ambiguity, and 12. common parlance. All these answers belong more or less to the peculiarities of the Greek language, and are deduced from the omitted sections.

SONNET.

NO. LXXXVI.

[Antisthenes being asked what advantage he had received from philosophy: "To be able," says he, "to converse with myself."

THIS is the prize for thy self-study—this—

That when the sky is clear—the sun is bright,

When all around thee calls thee to delight,

Thou look'st within, shunning the proffer'd bliss;—

That when the softest words, the sweetest kiss,

Would to a dreamy happiness invite,

Thou shrinkest from them, deeming in thy fright,

Behind the bright veil something is amiss.

Was it not better when thou sail'd'st on,

Now cheer'd by sunshine, now by tempest scar'd

The simple reflex of the things around?

Reflecting on thyself thy joy is gone,

But not thy sense of pain. Thy soul, when bar'd,]

Reveals to thee the deepest, deadliest wound.

N. D.

PHILHARMONIC SOCIETY.

The sixth concert, which took place on Monday, was not only excellent in point of selection, but gave indications that the directors have determined to abandon the exclusive system which has on more occasions than one elicited our most stringent animadversions. From what cause the change has originated it is not for us to inquire; we have only to congratulate the public and the directors on this departure from an unwise policy. The programme will show that "native talent" has not been neglected on the present occasion.

PART I.		
Sinfonia in C (No. 1)	-	Mozart.
Aria, "Perche non ho," <i>Lucia di Lammermoor</i> , Mad. Gras Dorus	-	Donizetti.
Concerto in G minor, No. 1, pianoforte, Miss Kate Loder	-	Mendelssohn.
Cavatina, "Alma soave," <i>Maria di Rohan</i> , Sig. Salvi	-	Donizetti.
Overture, <i>Parisina</i>	-	W. S. Bennett.

PART II.		
Sinfonia in D, No. 2	-	Beethoven.
Aria, "Una furtiva lagrima," <i>L'Elisir d'Amore</i> , Signor Salvi	-	Donizetti.
Concerto No. 12, op. 79, violin, Mr. H. Blagrove	-	Spohr.
Recit. and Aria, "Crudele? ah no!" "Non mi dir," <i>Don Giovanni</i> , Mad. G. Dorus	-	Mozart.
Overture, <i>Der Freyschutz</i>	-	C. M. Von Weber.

Conductor, Mr. Costa.

The symphonies were not played equally well. While conferring our utmost praise on the performance of Beethoven's, which was little short of perfection, we cannot forbear from pointing out as faulty the execution of the first *Allegro* of Mozart's, and the trio of the minuet. If contrast be a necessary ingredient of a programme nothing could be more satisfactory than the selection of the two symphonies. Mozart's is simple, beautiful, and entire as a single thought. Beethoven's is large, majestic, and high-colored. The *Andante* of the former is a flow of exquisite and unadorned tune: that of the latter is an infinity of impassioned melody; the one is instinct with primitive beauty, the other with elegant refinement. Each movement might be contrasted in the same manner, and would serve to show how, at various epochs of their existence the great masters were influenced by the sublime or the beautiful. Mozart's symphony is one of the earliest of his large orchestral works, Beethoven's (though only his second) belongs to the period when his genius might be said to be in its perihelion.

Madame Dorus Gras's execution of the aria from *Lucia* was marked by its usual excellencies of execution and expression. Mendelssohn's concerto was the first played in this country by its composer. It is one of the most brilliant and effective of the great master's. Miss Kate Loder's performance of this difficult composition has placed her among the first pianists of the day. We say this without reference to her age, or sex, or country. We know not which to praise most in this talented young artist's performance—her surpassing energy, her certainty of execution, or the feeling of refinement manifested throughout. In the first movement the octave passages were played with almost the power of Thalberg himself. The *Andante* served to display the most consummate taste and judgment, while the *rondo finale* betokened mechanical powers of the very first order. Miss Kate Loder's playing with the orchestra evidences her musical knowledge. Her accentuation and phrasing are emphatic and well balanced, and her taking of the different *tempi* so clear and defined as to render it a matter of the greatest ease to accompany her. The enthusiasm of the audience, which was awakened in the first movement, rose to such a height in the *rondo finale* that a unanimous encore was

the result. So great a distinction has not been awarded to any pianist at the Philharmonic since Madame Pleyel in 1846 was called on to repeat the last movement of Weber's *Concert Stuck*.

Signor Salvi was *encored* in Donizetti's cavatina, which he sang with exceeding grace and sweetness. Much opposition was offered, however, by the classicists, but the "ayes" had it, and Salvi repeated the air.

Mr. Bennett's overture to *Parisina*, as well as the *Naiades*, has been played in conjunction with like compositions of Spohr, Mendelssohn, and the old masters, at the musical societies of Berlin, Leipsic, and other towns. The popularity gained by these works obtained for him the distinction of being elected a Judge of the Great Musical Society of Holland, an honour unprecedented for an English musician. The *Parisina* is an elaborate composition, passionate and poetical, profound in its meaning, and subtle in its sentiment. It has not the sparkling beauties of its more graceful sister, *The Naiades*, or the inimitable variety of its other sister, *The Wood Nymphs*, but it is a composition of graver style and deeper thought. The performance did not please us. For some reason which has not transpired, Mr. Costa did not conduct, and the *baton* was transferred to the hands of Mr. Lucas, who, we need scarcely say, is in every respect an admirable and effective conductor, but who, having had no rehearsal with the band, could not be expected to obtain a perfect performance. The overture, in consequence, lost much of its effect. The execution was scrambling and undecided, and the band and conductor appeared to be both abroad. The subscribers have a right to an explanation of this matter.

Spohr's concertino afforded Mr. Blagrove an excellent opportunity of displaying his chaste style, pure tone, and fine mechanism. The *finale* is exceedingly difficult, involving (among other passages of *bravura*) a succession of tenths, which Mr. Blagrove mastered with the greatest ease and accuracy of intonation. The performance elicited great applause. Madame Dorus Gras' execution of Mozart's delicious *scena* was first-rate. The recitative was given with much feeling and power, and the air rendered with surpassing ease and brilliancy. Weber's splendid overture, magnificently played, constituted a glorious termination to the concert.

ANCIENT CONCERTS.

THE seventh performance of ancient music took place on Wednesday night at the Hanover Rooms, under the direction of the Earl Howe. The programme was as follows:—

PART I.		
Selection from Saul, commencing with the Dead March	-	Handel.
Glee, Miss A. Williams, Messrs. Barnby, Lockey, Peck, and Phillips, "When winds breathe soft,"	-	Webbe.
Duet, Messrs. Phillips and Machin, "Oh come hither,"	-	Dr. Boyce.
Air, Mr. Lockey, "Lord, what is man,"	-	Handel.
Chorus, "Gloria in excelsis,"	-	Pergoles.
Air, Miss E. Lucombe, "Gratias agimus,"	-	Guglielmi.
Chorus, "Cum sancto spiritu,"	-	Graun.
PART II.		
Movement, from the Lessons (Instrumental)	-	Handel.
Aria, Mr. Phillips, "Qui adagio," (Zauberflöte)	-	Mozart.
Aria, "Madame Caradori," "Guardami un poco,"	-	F. Martini.
Scene, from "King Arthur,"	-	Purcell.
Chaconne, with variations, violin, Mr. Blagrove,	-	S. Bach.
Duet, "Madame Caradori and Miss Lucombe,"	-	
"Prendero quel brunettino" (Cosi fan tutte),	-	Mozart.
Glee, Messrs. Barnby, Lockey, Peck, Phillips, and Machin,	-	
"Queen of the Valley,"	-	Calcott.
Chorus, "God is gone up with songs of triumph,"	-	C.P.E. Bach.

The cause of these concerts not being so fully attended now as they used to be in former years has not been stated in

some of the papers. Wednesday is considered a non-Parliament day, and the nobility take advantage of it to give evening parties. For instance, on Wednesday, the Duke of Devonshire gave his grand party on the Ancient Concert night, also the Duchess of Sutherland, Lord Foley, and several others; which prevented many subscribers from attending the performance. In former years, it was by no means considered courteous on the part of any person of distinction to give a party on the Ancient Concert night; indeed, in the time of George III., who, with his family, constantly attended, the Lord Chamberlain would not grant a license for any casual musical performance, except at the theatres. If these concerts were held on the alternate Mondays with the Philharmonic, the attendance would be more numerous. We throw out this suggestion for the consideration of the royal and noble directors.

The performance commenced with the Dead March in *Saul*, as a tribute to the memory of the Princess Sophia. The air from the same oratorio was well sung by Miss M. Williams, "In sweetest harmony," by Caradori, and "Ye men of Judah," by Mr. Lockey, with great spirit. Webbe's glee was nicely executed. Several persons attribute the words of this glee to the composer, Mr. Samuel Webbe, who wrote the words of many of his best. Dr. Boyce's duet and chorus were well performed, and Mr. Lockey gave Handel's fine air with great expression. Pergolesi's *Gloria* has been a stock piece at these concerts for many years, and it is a favourite with subscribers. Miss Emma Lucombe made a successful debut at these concerts since her return from Italy. Her voice, always a very good one, has gained much in power, and her enunciation is excellent. Mr. Williams played the obligato clarinet part extremely well, and the songstress and accompanist together made a great impression on the company. Graun's chorus closed the first part with effect. Blagrove executed Bach's chaconne capitally. The accompaniments were added by the late Mendelssohn. Phillips was quite at home in Mozart's song; and Madame Caradori in Martini's aria. The solo, in the scena from Purcell's *King Arthur*, was ably sung by Machin. Mozart's duet is not calculated to display the talent of florid singers. Calcott's glee was given in good style; and Emmanuel Bach's chorus concluded the performance with spirit. The only novelties of this dull concert were Sebastian Bach's chaconne, and Emmanuel Bach's chorus. The Duke of Wellington was present, but no other director. Earls Cawdor and Howe were doing duty as "specials."

The eighth concert, next Wednesday, will be under the direction of the Duke of Wellington, for the Marquis of Westmoreland.

EPHEMERIDES.

NO. XXI.

HAST thou not on this bosom wept,
Murmuring thy gentle woes?
Hast thou not on this bosom slept
In trustfullest repose?

No thought untrue to thee this heart
Henceforth may penetrate,
By mystic tears and holy rest
To thee made consecrate.

THEATRICAL "RIGHTS."

(From the Spectator.)

SOME settlement seems to be required on a point of law or custom in the theatrical world. Squabbles in the green-room are as old as the hills; but printed squabbling in the news-

papers is a nuisance that has increased, is increasing, and ought to be abated. Successful singers and actors appear to think that they have some "claims" upon managers, of an abstract sort, derivable from their rank or dignity in the profession—some kind of "right" derivable from the public estimation. If such a right exists, it should be clearly defined, and it should be distinctly understood that singers or actors take their parts in a "cast," not at the discretion of the manager, but *ex officio*, by inherent right. This would save a vast deal of bickering. We do not know, indeed, whether it could be tested by seniority, like the priority of officers in the army, or by extent of vocal compass; whether it could be meted by the applause, the number of "calls" before the curtain, by *encores*, or by the dry measure of flowers in the form of bouquets; or, indeed, by what test the precedence of the singer could be definitively ascertained. Nor do we yet perceive how the occupant of a patent office in tenor singing, for instance, could be superseded at the proper time; though, of course, the public would not endure the perpetual incumbency of any "immortal old gentleman" in the line of "first lovers." Meanwhile, in the absence of any distinct rule, the distribution of parts, we suppose, must be left to managers, subject of course to specific agreement. But then, of course, the agreement must be specific. Mr. S. Reeves, having become "Signor" Reeves, asserts a vested right in the part of Edgardo; and Signor Giorgio Ronconi expects an apology for being dethroned from his state as king in *La Favorita*. Signor Giorgio alleges usage; Signor Reeves an "understanding" that he was to play divers illustrious parts.

In Signor Reeves' case the specific agreement was, that he should perform for five nights; and he would find it difficult to convince the public that such an agreement entitled him to be put over the head of Gardoni. Signor Ronconi has probably a greater show of reason. But in point of fact, all title is tested by its power of enforcement; it does not appear that either of the signors can enforce any penalty on the respective managers, except that injury which either manager would draw upon himself by flagrant injudiciousness in the selection of performers. The true penalty which an artist can enforce against a manager is to decline his offers. Singers and actors have no abstract "rights" in opposition to the interests or pleasure of managers or lessees; but they are protected by the manifest self-interest of the managers to select popular artists. Empty benches, or audiences transferred to other houses, are the sweet revenge of the neglected performer. If he cannot wield that penalty, he will best consult his own interest by a diligent propitiation of the public favour, and not by troubling the public with private squabbles about imaginary rights.

[We do not agree with one word of the above.—ED. M.W.]

DRAMATIC INTELLIGENCE.

HAYMARKET.—The only novelty worthy of recording of late at this theatre is the revival of Mrs. Inchbald's comedy, *Wives as they were, and Maids as they are*, which, however, has been productive of no very great success. The play is carefully and elegantly put on the stage, and nothing is omitted to render the performance complete at all points. Mrs. Nisbett, Mrs. Glover, Miss Julia Bennett, Mr. Creswick, &c. are included in the cast.

Mr. and Mrs. Charles Kean re-appeared on Wednesday night in Lovell's popular play, the *Wife's Secret*. The reception these distinguished artists obtained was tremendous. They were severally cheered on their entrance from all parts of the house. The performance of Mr. Charles Kean is

vigorous and strikingly effective; but, however much we admire him in the character of the Puritan, and whatever amount of popularity he may have obtained in the part, we trust he may ere long afford us an opportunity of seeing him in some of his best Shaksperian impersonations. In the *Wife's Secret* Mrs. Charles Kean is seen to singular advantage. The gentleness and suavity of the character suits her admirably. The performance on Wednesday night was enthusiastically cheered throughout, and both artists were summoned at the fall of the curtain.

PRINCESS'S.—The *Crown Diamonds* was re-produced on Monday with a very strong cast. Madame Anna Thillon, Mr. Allen, lately engaged, and Mr. Weiss, supported their original parts. Mrs. Weiss, who also made her first appearance, undertook the character of Diana, formerly sustained by Miss Emily Grant. Mr. Barker was the Don Sebastian, and Mr. Bodda the Count. The chorus and band betokened signs of improvement. Mr. Edward Loder appeared to have taken considerable pains with the musical arrangements. The *Crown Diamonds* is one of Auber's most sparkling operas, and Catarina is certainly Madame Thillon's most delightful impersonation. No singing can be more strikingly neat and finished; and no acting can surpass that of the fair vocalist's in archness, *naïveté*, and picturesqueness. Madame Thillon was received in her favorite part with uproarious applause, and elicited the most enthusiastic demonstrations of delight in various portions of her performance. Mr. Allen was heartily welcomed as an old and honored favorite. He sang the music allotted to Henriques with that skill and musician-like feeling which has elevated him to the first rank among our English artists. His acting, too, was no less excellent. The operatic troop at the Princess's has been greatly strengthened by the addition of Mr. Allen. Mr. and Mrs. Weiss filled the respective parts of Rebolledo and Diana with capital effect; while Mr. Bodda and Mr. Barker are deserving of no small praise for their performances in the Count and Don Sebastian. In brief, the *Crown Diamonds*, to our thinking, is now given more completely, and with better effect than on its first production.

On Thursday, a new drama, from the French, entitled *Spanish Marriages*, was produced here with success. The plot turns on the fortunes of a young gentleman who has saved the life of the Queen of Spain in the dark, and who, from having laid hands on the royal person, exposes himself to condemnation and death. There is an heiress with whom the preserver of the Queen is in love, and an impostor, who for the honor of the thing, takes upon himself the glory of having saved his sovereign, until he learns the penalty. The Queen has only condemned her hero to discover who he is, and upon discovery unites him to his lady-love. The piece is amusing, but neither new in point of construction, nor brilliant in the dialogue. The chief parts were sustained by Mrs. Stirling, Miss Cooper, Miss Emma Stanley, and Mr. Vining. Why the drama is called *Spanish Marriages* we leave to the sagacity of our readers.

A new *ballet*, or rather *divertissement*, has been produced during the week. It is entitled *Menorella*, and is composed and fitted for the stage by Mr. Flexmore. Madlle. Auriol, as the heroine, dances with much vigor, and acts with considerable spirit; while Mr. Flexmore exhibits much drollery, and shows off his bounds and agilities to the delight of all lookers on.

FRENCH PLAYS.—M. Scribe's comedy, *D'Aranda*, has been produced since our last, and is the best proof that this fertile author has not written himself out, as his detractors

have hinted on several occasions. Long may he live to produce such excellent and palatable lessons of morality and sound instruction—so much the more welcome from the fact that the *utile* is so combined with the *dulci* as never to tire or nauseate by excessive doses. The object held forth to ridicule and censure on this occasion is the baneful consequences of a tendency to the Romanesque: the fatal effects of exalted passions are admirably set forth, the chastisement inflicted is of a pure moral nature, and the cure is effected in a manner to satisfy all the parties concerned. The plot is of simple construction, and may be told in very few words. Hortense is married to a soldier, who on his bridal-day has been ordered off with his regiment to Spain, where he is taken prisoner, and remains a couple of years. On his way home, he has written to an old friend, Gabriel Blinval, to prepare his wife for his sudden arrival. Whilst waiting in an ante-room the appearance of the fair lady, he overhears a conversation, in which Hortense discovers the tendency already indicated. Gabriel immediately assumes the character of a romantic and enthusiastic lover. He makes known his passion in such outrageous, frantic terms, that the ferocity of his ardour frightens the lady out of her wits, and predisposes her to listen favourably to the more unaffected and gentler pleadings of her husband. The play, we have said, contains a wholesome moral, and depicts in admirable terms the felicity of home and conjugal affection, free from intemperate and mawkish *sensiblerie*—we must be allowed the French word, as no synonymous term exists in English. Madlle. Désirée elicited much and well-merited applause as the heroine, and seemed to enjoy the part; she consequently could not fail to play it well: in short, we know of no piece in which the lady appears to so much advantage. On Wednesday M. Achard took his leave, playing in four pieces. He was warmly greeted by the audience; and, as if to impress us with the loss we were about to undergo, he sang and acted with greater perfection than ever.

J. DE C—.

THE PHILOSOPHY OF LIFE.

NO. XVI.

OVER Isis' face of old
The veil was thrown—
None might lift the sable fold.

None the less did bended knee
The bright one own,
Shrouded in the mystery.

So of Godhead, even now,
Is nothing known,
But the cloud that binds the brow.

Bend thee none the less and pray—
Thy knee alone,
All that debt to God can pay.

NO. XVII.

SHAKE thou the tree—
Plucked too soon is ever sour.
If ripe it be,
The fruit will fall.
If it fall not, bide thine hour,
Time ripens all.

Time gathers all—
Watch thine hour the tree to shake.
The fruit will fall
If ripe it be.
Over-ripe its rind will break
Upon the tree.

C. R.

CONCERTS.

MRS. ANDERSON'S CONCERT took place at the Hanover-square Rooms, yesterday week, and notwithstanding the counter attraction of the "Oaks," at Epsom, drew an overflowing and elegant audience. The programme was of considerable length (numbering three-and-twenty morceaux), and of an attractive quality. The vocalists were Mdle. Alboni, Madame Grisi, Madame Dorus Gras, Madame Castellan, Madame Viardot Garcia, Mdle. de Mendi, and Miss Bassano; the Signors Mario, Tamburini and R. Costa, M. Sainton, violin, and Mrs. Anderson, pianoforte. The orchestra, under the conductorship of Mr. Costa, was numerous, comprising the members of the Royal Italian Opera, Philharmonic, and her Majesty's private band. The concert commenced by Weber's overture to *Oberon*, excellently played by the band. The pretty Mademoiselle De Mendi then sung Pacini's "Il soave bel contento" with considerable execution; Miss Bassano, in Gluck's Aria, from *Orfeo* "Che farò," was artist-like and effective; being the only English singer in the concert, she was excellently received by the audience. Mrs. Anderson's execution of Beethoven's concerto in E flat (op. 73), was marked by her usual executive facility and musicianly feeling. In a former number of the *Musical World*, we noted at length this lady's performance of the same concerto (at the first Philharmonic concert this season). Suffice it that her performance of Friday merited as before our admiration. Madame Dorus Gras, in the aria from the *Lucia*, was florid in her execution and truthful in her intonation. Madame Grisi and Mdle. Alboni, in the duet "Ciel qual destin terrible" (Donna del Lago) were excellent, as also were Signor Mario and Madame Castellan, in the duetto "Un tenore core." Madame Viardot Garcia, in the Recit ed Aria from *Romeo et Julietta*, "Ombra Adorata," was grand and impressive. Her vocalisation was perfect, and her flights of floriture were of the most daring kind, but she overcame them with the facility of a perfect artiste. The vocal gem of the first part was decidedly the "Non più Mesta," sung by Alboni with that wondrous execution and perfect grace that we have so often noted before. She was encored with enthusiasm. Sainton's execution of his Fantasia, for the violin, on them's from *Lucrezia Borgia*, was marked with all the fire and energy for which this accomplished violinist is famous. The treatment of the themes showed M. Sainton to be an excellent musician, and a perfect master of the various resources and difficulties of his instrument. Costa's clever quartet, *Ecco quel fiero istante*, interpreted by Castellan, Alboni, P. Costa, and Tamburini, concluded the first part of the concert. The second part, which opened with a solo on the violoncello, beautifully played by Piatti, we must briefly record, but not without awarding the greatest praise to Viardot Garcia and Tamburini, in the comic duet from *Prova d'un Opera Seria*, "Oh guardate che figura," which was rendered with the richest comic humour, and produced roars of laughter;—to Mario, for his chaste delivery of Mercadante's Romanza, "In terra ci divisero," from *Le Due Illustri Rivali*, which was rapturously encored;—and to Madame Viardot Garcia and Mademoiselle De Mendi, for their interpretation of the two Spanish national airs (arranged for two voices, by Madame Viardot Garcia), "Seguilla de los Oficialitas," and "La Serenada de los Etudiantes," both of which were sung with great effect, and were excellently accompanied by Madame Garcia on the pianoforte. M. Costa conducted, with his usual talent and discernment. Between the first and second parts Mr. Distin and his sons performed in their usual excellent manner a quartette on the Sax horns.

MISS DOLBY and MR. LINDSAY SLOPER gave their grand

Annual Morning Concert at the Hanover Rooms on Tuesday, which were crowded to suffocation: indeed we have seldom witnessed so large an assembly at a concert. The names of these distinguished artists are in themselves strong causes of attraction, and will always insure a numerous audience; but on the present occasion the announcement of the performance of a new manuscript work from the pen of Mendelssohn, no doubt, tended to bring to the concert all the amateurs and connoisseurs in London. We subjoin the programme:—

PART I.

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| Overture—(<i>St. Paul</i>) | Mendelssohn. |
| Anthem—"Why, O Lord," composed to Dr. Broadley's version of the Thirteenth Psalm (<i>first time of performance</i>). Contralto Solo, Miss Dolby; Principal Soprani, Miss Wallace and Miss Louisa Pyne; Contralto, Miss Pyne; Tenori, Messrs. Lockey and Genge; Bassi, Messrs. Calkin and W. H. Seguin; and Chorus, comprising the following Students of the Royal Academy of Music (by the kind permission of the Committee):—Misses Averile, Baxter, Bellamy, Bramhall, Brown, Chandler, Clarke, Cole, Cresswell, Deakin, Dix, Greaves, Hall, Hayward, Law, Owen, Rose, Rowe, Scott, Taylor, Tipper, Trebner, E. Ward, and N. Ward. | Mendelssohn. |
| Serenade and Allegro Gioioso (Op. 44)—Pianoforte (with Orchestral Accompaniments), Mr. Lindsay Sloper | Mendelssohn. |
| Two Duets—"Home far away," and "Evening Song," (<i>first time of performance</i>) Miss Pyne and Miss L. Pyne | Mendelssohn. |
| Song—"By Celia's arbour," Mr. Lockey | Mendelssohn. |
| Song—"O rest in the Lord," Miss Dolby (by desire) (<i>Elijah</i>) | Mendelssohn. |
| Two Quartetts (unaccompanied)—"In the woods," and "On the sea," (<i>first time of performance</i>), Miss Wallace, Miss Dolby, Mr. Lockey, and Mr. Seguin | Mendelssohn. |
| Concerto—for three Pianofortes (with Orchestral Accompaniments), Messrs. C. Hallé, Benedict, and Lindsay Sloper | Bach. |

PART II.

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| Quartett—"Cujus animam," Sax Horns, the Messrs. Distin; accompanied on the Pianoforte by Mr. Willy, jun. | Rossini. |
| Aria—"Io chiedo a queste fronde," Miss Dolby | Ricci. |
| Aria—"Qui la voce," Miss Wallace (<i>I Puritani</i>) | Bellini. |
| Fantasia (<i>Il Pirata</i>)—Violin, Mr. Blagrove | Blagrove. |
| Cavatina—"Une rose bien fleurie," Madame Anna Thillon (<i>Emma</i>) | Auber. |
| Duetto—"Di conforto," Miss Dolby and Signor Marras (<i>La Vestale</i>) | Mercadante. |
| Napolitaine (MS.)—Pianoforte, Mr. Lindsay Sloper | Lindsay Sloper. |
| New Ballad—"Spring is returning," Miss Dolby | G. Linley. |
| Duet—"The Brigands," the Misses Pyne (<i>Crown Diamonds</i>) | Auber. |
| Overture—(<i>Jubilee</i>) | Weber. |

It will be seen that the first part was entirely devoted to the works of Mendelssohn. The overture to *St. Paul* was very spiritedly played by a numerous and efficient band, led by Mr. Willy and conducted by Mr. Lucas. The anthem was written expressly by Mendelssohn for Dr. Broadley, in whose possession it has remained unheard, excepting by his immediate friends, since its presentation. Mr. Lindsay Sloper had the good fortune to prevail on Dr. Broadley to allow of its performance at his concert. The public are certainly indebted to Mr. Lindsay Sloper for exerting himself to produce a new work of the great master, which had not previously been heard. A first hearing will hardly allow us to give a decided opinion as to the merits of the anthem. As far as our impressions go, the composition is in every respect worthy the author of *Elijah*. The anthem consists of four movements: a solo in E flat for a mezzo-soprano voice, "Why, O Lord," original and singularly beautiful; a splendid *corale* in B flat, "On thy love," with solo and semichorus; a solo and chorus,

"Lord, my heart's devotion;" and a final fugue for full chorus, "Let us sing," the subject of which is noble and bold, and the treatment in the highest degree masterly. The performance of the anthem was worthy the great work of a great master. Nothing was left undone to render it complete and effective. A glance at the names employed in the execution of the anthem will at once show the care expended on its production. We need scarcely say that the fullest justice was done to Mendelssohn's music. Miss Dolby sang the solos most beautifully. More pure or more conscientious singing it would be impossible to hear. We have seldom been more delighted with this charming artist than on the present occasion. She was in excellent voice, and felt that her best talents were called forth by no ordinary occasion. The *Serenade* and *Allegro Giocoso* present to the pianist an admirable opportunity of exhibiting in his performance the two different styles of the graceful and brilliant. Mr. Lindsay Sloper played both in a manner which proved him one of the most elegant and highly finished performers in the country. The *cantabile* of the serenade was no less instinct with tenderness and delicacy than the *allegro* was fraught with true poetic fire and enthusiasm. His performance, in short, was masterly in the extreme. The two duets of Mendelssohn were delightfully sung by the Misses Pyne. The blending of the two voices was quite perfect. These young ladies are pupils of Sir George Smart, and reflect the highest credit on his teaching. Mr. Lockey gave the song, "By Celia's arbour," with the greatest feeling and expression; and Miss Dolby the song from *Elijah* with exquisite tenderness and purity. The unaccompanied quartets, from *The Table Songs*, were very finely rendered. Bach's concerto could hardly have been assigned to more able hands than those of Charles Hallé, Benedict, and Lindsay Sloper. It was magnificently played, and received with enthusiasm.

The second part does not call for especial remarks. The programme will show that this part of the entertainment was sacrificed—but judiciously we will allow—at the shrine of popularity. Miss Dolby, in Ricci's *bravura* song, exhibited herself a proficient in the brilliant school of vocalization no less than in the classical. Miss Wallace's splendid soprano voice was heard to great advantage in Grisi's air from *Puritani*. This lady is undoubtedly an admirable artist, and has a very superior style. We hope ere long to have the pleasure of recording her triumphant success on the stage. Blagrove's violin solo was a capital performance; and Madame Anna Thillon was as delightfully captivating as ever in her French cavatina. Mercadante's duet lost none of its effect in the hands of Miss Dolby and Signor Marras. Mr. Lindsay Sloper again delighted his hearers with his brilliant execution in his *Neapolitaine*. Miss Dolby sang Linley's ballad with her own peculiar quietude and intensity, which failed not to move her audience to the heart. The Misses Pyne, once more, sang even as one voice would sing, and the Jubilee overture terminated one of the very best concerts we have heard for a considerable time. Mr. Lucas conducted the first part, and Mr. Benedict the second.

Mr. JULIAN ADAMS' first chamber concert of vocal and instrumental music took place on Wednesday evening, at Willis's Rooms. Mr. Julian Adams was assisted on the occasion by the chief members of the Collins family, by Miss Miran, Madame Lozano, Giulio Regondi, Richardson, Sonnenberg, Jarrett, Winterbottom, &c. &c. Sphor's Quintet, in C minor (Op. 52.), for piano, flute, clarinet, horn, and bassoon, was energetically rendered by Messrs. Julian Adams, Richardson, Sonnenberg, and Winterbottom. Mr. Julian

Adams executed, in conjunction with the Misses Collins, Beethoven's exquisite trio in brilliant style, which obtained the most enthusiastic applause. Miss Miran was peculiarly happy in her selection of Hummel's aria, "L'Ombrosa notte," which fits her voice and style admirably. She sang it with very great feeling and taste. Mr. Julian Adams' best essay of the evening was his performance of an *andante* and *etude* of his own composition, which he played remarkably well. The concert terminated with the overture to *Oberon*, performed on the new patent harmonium by Mr. Julian Adams, accompanied on the violin by Mr. Collins, and by the Misses Collins on the violoncello and piano. The effect was very original. The rooms were full. Mr. T. Baker conducted.

MR. DANDO'S Fifth Quartet Concert took place on Monday evening, the 3d of April. The following is the programme:—

PART I.

Quartet in B Flat Major, No. 69.—(For two violins, viola, and violoncello.)—Messrs. Dando, Gattie, W. Thomas, and Lucas Haydn.
Ballad.—Mr. Benson. "When Lubin sings." Hobbs.
German Song.—Mr. Kench. "My way was o'er the heaving billow." Weber.
Manuscript Sonata in E Major.—(For pianoforte and violin.)—Miss Kate Loder and Mr. Dando (First time of public performance) Miss K. Loder.

PART II.

Grand Trio in C Minor, Op. 4 or 9.—(For violin, viola, and violoncello.)—Messrs. Dando, W. Thomas, and Lucas Beethoven.
Duet.—The Misses Williams. "When on my couch." Mendelssohn.
Ballad.—Mr. Benson. "I took my lute." Mrs. Herrick.
Quartet in E Flat Major, No. 3 of Op. 44.—(For two violins, viola, and violoncello.)—Messrs. Dando, Gattie, W. Thomas, and Lucas Mendelssohn.

Haydn's quartet was very finely played. The *adagio* and *minuetto allegretto* were greatly applauded: the latter narrowly escaped an encore. Mr. Benson was not very successful in Hobbs' song, nor is the song itself particularly good. Mr. Kench gave Weber's romanza with much feeling and taste. Miss Kate Loder's sonata pleased us amazingly. The sonata is, indeed, a composition of sterling merit, and exhibits both musical knowledge and musical feeling of the highest order, and quite surprising in so young an artist. The first movement, an *allegro moderato*, was received with rapturous applause. The playing of Miss Kate Loder and Mr. Dando was nothing short of inimitable. The other three movements were not less effective. We particularly remember the gracefulness and expression of the *andante*, and the lightness and brilliancy of the *scherzo*. We should prefer hearing the sonata a second time before offering a more decided opinion. Beethoven's trio, splendidly played, created a great sensation. The audience demanded a repeat of the *adagio*, which, however, Mr. Dando did not comply with. Mendelssohn's duet, charmingly sung, was encored unanimously. Mr. Benson was also called on to repeat Mrs. Herrick's pleasing ballad. Mendelssohn's magnificent quartet, which is seldomest heard of all his compositions of this class, constituted a fine climax to this capital entertainment. Each movement was received with great applause, and the second, *scherzo assai leggiero e vivace*, was re-demanded, but not complied with. The last movement, performed with the greatest fire and enthusiasm, went off with surprising effect. The room was tolerably full. The vocal music was accompanied on the pianoforte by Mr. W. Rae.

The Sixth and Last Concert of the season was given on Monday evening, April the 24th. We annex the scheme:—

PART I.

Quartet in C Major, No. 57.—(By particular desire.)—For two violins, viola, and violoncello. Messrs. Dando, Gattie, W. Thomas, and Lucas Haydn.

Recitative and Aria.—Miss Dolby. "Quando miro quel bel ciglio." *Mozart.*
 Duet.—Mr. and Mrs. Brandt. "Jenseits." *Spohr.*
 Trio in E Major.—(For pianoforte, violin, and violoncello.) Messrs. W. Dorrell, Dando, and Lucas *Mozart.*

PART II.

Quartet in G Major, No. 2 of Op. 18.—(For two violins, viola, and violoncello.) Messrs. Dando, Gattie, W. Thomas, and Lucas *Beethoven.*
 Aria.—Miss Dolby. "L'onda che mormora." *Hauptmann.*
 Song.—Mr. Brandt. "In a sea of bitter anguish," (Orfeo) *Haydn.*
 Ottetto in E Flat Major, Op. 20.—(For four violins, two violas, and two violoncellos.) Messrs. Dando, Gattie, E. W. Thomas, J. Banister, W. Thomas, R. Blagrove, Lucas, and L. Phillips *Mendelssohn.*

Haydn's delicious quartet appeared to interest the audience much. The final movement, *adagio, presto, e adagio*, was listened to with the greatest delight. The performance was admirable throughout. Mozart's enchanting aria, one of the most enchanting even he ever wrote, was sung by Miss Dolby with incomparable grace and feeling. Mr. Dorrell not having arrived, Mr. Lucas accompanied Miss Dolby in the song most beautifully. Spohr's duet was capitally rendered by Mr. and Mrs. Brandt, and encored. Mr. Dorrell, who had by this time arrived, accompanied the duet, and in a manner that would have delighted the composer's self. Mozart's trio was a fine performance from first to last: nothing could have been more perfect. The audience were especially pleased with the final *allegro*. Hauptmann's aria was beautifully sung by Miss Dolby, and encored. Mr. Brandt was neat and effective in Haydn's plaint from *Orfeo*. Mendelssohn's ottet was the great feature of the concert, and was immensely received. The ottetto is a stupendous production, and must rank among the grandest of the composer's efforts. The performance was a splendid wind-up to a most delightful set of concerts, and the subscribers all left the room expressing a regret that the series was brought to a close so soon. Mr. Dando is entitled to the greatest praise for his management of these admirable entertainments, which displays his desire to combine instruction with amusement, by bringing before his subscribers the best music under the most fascinating form. We wish Mr. Dando every success next season.

MADAME SCHWIESO'S CONCERT was given on Tuesday evening, May 16th, at Blagrove's Concert Rooms, Mortimer Street. The vocalists were Miss Isabella Taylor, Miss Greenwood, Miss A. Williams, Miss M. Williams, Miss Rowland, Miss Birch, Mrs. Frank Percy, Mdle. Schwieso, Messrs. Augustus Eames, Delavanti, Williams, and Dussell. Several of the names are yet unknown to fame. Of these we cannot forbear from mentioning Mr. Dussell, whose vocal performances hold out a hope that some day or other, figuratively speaking, he may set the Thames on fire. Mr. Dussell, we understand, is an aspirant for barytone honours. We can assure this enthusiastic gentleman that Tamburini's place, when he leaves the stage, has no prospect of being supplied. We throw out this hint good naturedly, not knowing really, with Mr. Dussell's capabilities, what fruits he may afford time the opportunity to bring forth. We should recommend Mr. Dussell to study sedulously four years in England, and four more vigorously in Naples, and thereafter make up his mind as to whether he shall pursue his future career on the British or the Italian stage. *Verbum sat*. To speak more seriously, we must award a note of admiration to Mr. Augustus Eames's violin performance, in which he displayed considerable mechanical skill and excellent taste: this young artist promises, and may he perform, well. Mr. Gerhard Taylor also deserves a word of unqualified praise for his extraordinary performance

on the harp, and eke Miss Birch in two ballads, and the Misses Williams, moreover, in Holmes's exceedingly pretty and effective duet, "On the wild rocky Alps." The concert was well and respectfully attended.

Mr. P. EZEKIEL VAN NOORDEN's third annual concert was given on Wednesday evening, May 3rd, at Sussex Hall, Leadenhall Street. The singers were, Miss Luigi, Madlle. Thierry, Miss Holroyd, Miss Thornton, Madame Pasta Anglois, Mr. Weiss, Mr. L. Davis, and Mr. Edney. The instrumentalists were Monsieur Anglois (contrabasso), and Mr. P. Ezekiel Van Noorden (piano). Mr. R. Davis conducted. The performance appeared to afford great satisfaction.

MR. and MRS. W. H. SEGUIN's annual concert took place on Tuesday evening, at the Hanover Rooms, under the immediate patronage of his Royal Highness the Duke of Cambridge. The programme was as follows:—

PART I.

Trio.—(*Otello*.) "Ti parli l'amore." The Misses Pyne and Mr. Calkin *Rossini.*
 Aria.—"L'Addio." Miss Duval *Mozart.*
 Duet.—(*Nozze di Figaro*.) "Cruel perche." Mr. and Mrs. W. H. Seguin *Mozart.*
 Romance on two Grand Pianofortes, Messrs. Holmes, Noble, Sutton, and Haydon *W. H. Holmes.*
 Duet.—The Misses Pyne.
 Quartet.—"Per sempre sotterra," Mr. Distin and his Sons, on the Sax Horns, accompanied by Mr. Willy, Jun. *Donizetti, Kalliwoda.*
 Air—"The Grave-digger," Madame F. Lablache *Handel.*
 Recitative and Air—(*Judas Maccabeus*.) "The Lord worketh wonders," Mr. W. H. Seguin *Donizetti, Chatterton.*
 Aria—(*Lucrezia Borgia*.) "Come è bello," Miss Birch
 Grand Fantasia—Harp, Mr. Balsir Chatterton
 Recitative and Air—(*L'Allegro*.) "Let me wander," Mrs. W. H. Seguin *Handel.*
 Duet—(*I Puritani*.) "Artur si è desso," Miss Birch and Mr. Sims Reeves *Belini.*
 Aria—(*Robert le Diable*.) "Va, dit elle," Madame Dorus Gras *Meyerbeer.*
 Song—(*Acis and Galatea*.) "Love in her eyes," Mr. Sims Reeves *Handel.*
 Quartet—"The Autumn Song" (second time of performance), Miss Birch, Miss Dolby, Mr. Lockey, and Mr. W. H. Seguin *Mendelssohn.*

PART II.

Glee—"By Celia's arbour," Messrs. Barnby, Lockey, Land, and W. H. Seguin *Horsley.*
 Recit. and Air—(*The Seasons*.) "With joy the impatient husbandman," Mr. W. H. Seguin *Haydn.*
 Grand Pianoforte, Monsieur Charles Hallé, Two songs without words
 followed by "Caprice brilliant sur une Melodie de Schubert." *Mendelssohn.*
 Song—"Farewell to the fragrance of morn," Mr. Lockey *Hobbs.*
 Solo—Concertina, Signor Giulio Regondi.
 Songs—{ "Spring," } Miss Dolby *Mendelssohn.*
 { "The Savoyard," }
 Duet—(*Il Barbiere di Siviglia*.) "Dunque io son," Madame Dorus Gras and Mr. W. H. Seguin : . . . *Rossini.*
 Trio—"Vanne a colei," by the Brothers Distin.
 Duetto—"Io l'udia chiamarmi a nome," The Misses Williams *Donizetti.*
 Air—(*Judas Maccabeus*.) "Sound an alarm," Mr. Sims Reeves *Handel.*
 Aria—(*Lucia di Lammermoor*.) Madame Dorus Gras . . *Donizetti.*
 Glee—"Sleep, gentle lady" *Sir H. R. Bishop.*

The trio from *Otello* is somewhat beyond the province of the *salon* or concert-room. Miss Duval's singing of Mozart's song was good—nay, very good. The "Cruel perche" was a capital performance: we have seldom heard it better sung off the stage. The "Romance" for eight hands on two grand pianos, was finely and brilliantly played by the gentlemen

named in the programme. Misses Noble, Sutton, and Haydon are, we understand, pupils of Mr. W. H. Holmes; if so, they confer no small credit on their master. We have not space to allude to all the remaining items of the performance of the first part: a few, however, demand particular comment. The recitative and air from Handel's "*Judas Maccabeus*," was rendered with power and much effect by Mr. W. H. Seguin. Mr. Reeves sang "Love in her eyes," in a most exquisite manner, and drew down rapturous plaudits from all parts of the room. Mendelssohn's "Autumn Song" was splendidly given by the four vocalists; and Madame Dorus Gras exhibited her fluency and brilliancy in the *cavatina* from *Robert le Diable*. Nor must we omit the singing of Mrs. W. H. Seguin, in the air from the *L'Allegro*, which was a most excellent and finished performance. In the second part we find many excellencies to note. First, we have the song from *The Seasons*, finely rendered by Mr. Seguin, with admirable emphasis and good discretion. Secondly, we find the masterly performance of Charles Hallé, whose playing, be it for brilliancy of execution, power of tone, certainty of mechanism, delicacy and grace, or feeling and taste, there can be found few, if any, to surpass. And, again, we have Miss Dolby, singing a pretty English ballad, beautifully and sympathetically; and again, Rossini's sparkling and speaking duet, so capitally and archly executed by Madame Dorus Gras and Mr. Seguin; and in addition, Mr. Reeves's song, "In native worth," which he declaimed magnificently; and moreover, Madame Dorus Gras' aria from the *Lucia*; and the Messrs. Distin's, who exhibited the utmost excellence on their instrument, and that was all. The concert was largely and fashionably attended.

THE MISSES PYNE AND MR. CALKIN'S concert came off on Tuesday evening, May the 16th, at the Hanover Rooms. The bills displayed the attractive names of Sims Reeves, Anna Thillon, and Miss Dolby, together with those of Miss Bassano, Mr. Bodda, Mr. W. H. Seguin, Mr. Burdini, and Mr. Julian Kench, and the John Parry, in addition to those of the *beneficiaires*, two of our most charming and talented concert singers. The instrumental performers were Mr. Lindsay Sloper, Mr. J. B. Jewson, and Miss Calkin (piano), Mr. Richardson (flute), and Mr. Gratton Cooke (oboe). Mr. Sims Reeves gave the "Fra poco," from *Lucia* with immense effect, and was encored. Mr. Reeves also sang a song written expressly for him by Mr. Calkin, called "Soft zephyr," and assisted Miss Pyne in the duetto "Da quel di," from *Linda di Chamouni*. Miss Louisa Pyne gave Rode's celebrated aria and variations, and manifested extraordinary fluency and brilliancy of execution. In a duet from *Bianca e Faliero*, the Misses Pyne produced an *ensemble* that was absolutely faultless. Mr. Lindsay Sloper played selections from Mendelssohn's *Lieder ohne Worte* in his own admirable manner. Mr. Calkin was heard to advantage in a song of Mercadante's, and in one of his own composing. The other performances we have not room to specify. Mr. Lindsay Sloper, Mr. Brinley Richards, and Mr. F. B. Jewson acted as conductors.

MRS. GEORGIANA PLUMMER AND MR. STOCKING gave an evening concert on Wednesday last, at the Princess's Concert Room. The vocal performers were Madame F. Lablache, Mrs. Georgiana Plummer, Miss A. Alexander, Miss H. Alexander, Miss Lucy Pettigrew, Miss Emily Badger, Signor F. Lablache, Mr. John Gregg, and Mr. John Parry. The instrumentalists were Miss H. Binfield Williams (piano), Mr. John Thomas (harp), and Signor Giulio Regondi (guitar and concertina). Mrs. Plummer is a very rising vocalist, and has already become a favourite in the concert room. Her voice is

good and her style neat, and free from all pretensions. Mr. Stocking is a very efficient conductor, and conducted very efficiently. The room was tolerably full, and the performances were received generally with much applause.

MR. ISAAC COLLINS gave an Evening Concert on the 17th ult. at the Princess's Concert Rooms. The programme comprised no less than thirty pieces, vocal and instrumental. The assistants were—Miss Elvina Collins, Miss Medora Collins, Miss Augusta Purcell, Mademoiselle Ricci, and Mr. John Parry, vocalists; and as instrumentalists, Mr. Viotti Collins (violin), Master Frederick Collins (flute), Mr. George Collins (violoncello), Miss M. Collins (piano), Mr. Isaac Collins (violin and viola), M. Lavigne (oboe), Mr. Richardson (flute), Herr Sonnemberg (clarinet), Herr Kleigl (contrabasso), and Mr. Julian Adams (piano and concertina). The encores were numerous, being principally obtained by the performances of the members of the various Collins family. Mr. Isaac Collins, in a fantasia on the fourth string of the violin, exhibited facility and good mechanism, and was loudly applauded. Mr. Thos. Baker conducted the first part, and Mr. Julian Adams the second. The performances being so long necessitated the duplicate assignment of the conductorship.

MR. GEORGE CASE'S first *Soirée Musicale* took place at Willis's Rooms on Wednesday the 3rd of May. This concert might be termed a concertina entertainment, the whole performance, with a few exceptions, being devoted to exhibitions on that instrument, or rather to several instruments of that kind. The exceptions were songs and duos by Signor and Madame F. Lablache, and a *caprice* on the piano-forte by Herr Adolphe Gollmick. The rest of the performances were assigned to twelve concertinas, of whom Messrs. George Case and R. Blagrove acted as trebles; Miss E. Geary, Miss Hall, and Mrs. Arthur Stone as second trebles; Master J. Ward as piccolo; Messrs. A. Sedgwick, C. Minas, and W. H. Birch as tenors; and Messrs. J. Case, J. Blockley, jun., and E. Chidley, as basses. In addition to the *ensemble* performances of the twelve concertinas, Mr. George Case played a solo on the concertina with considerable effect. This gentleman's performance is certainly one of the most admirable of its kind we have heard. The second performance was held on the 17th of May in the same *locale*, the programme being varied. The vocalists on the latter occasion were the Misses Williams and Mr. W. Farren. The third *soirée* took place on Thursday last. These concerts have assuredly novelty to recommend them, had they no other claim on the consideration of the visitors. We need hardly inform our readers that Mr. George Case is an excellent player on the violin, as well as on the concertina. The room on each occasion was well filled.

FOREIGN INTELLIGENCE.

BRUNSWICK, May 20.—(From a Correspondent).—On my late visit to Berlin, I had the pleasure of being introduced to Dr. Theodore Kullak, a pianist and composer of the highest order. The fame of his works is already widely spreading in Germany, and I may add deservedly so, for they all display a sound musical knowledge in accordance with modern taste, at once gratifying the amateur and professor. As a performer he is no less eminent. His style is clear and manly, whilst the elegance of his ornaments at once captivates every hearer; he obligingly played to me a few pieces of his later compositions bearing titles of "Libella," "Le chant L'Ossian," "La belle Amazone," I have also seen some numbers of Italian and Spanish melodies treated in a lesser

degree of difficulty than the foregoing; he also shewed me a letter from Carl Czerny, complimenting him in flattering terms on these useful productions. It was the Doctor's intention to visit London this season, but owing to the political convulsions in Berlin, he preferred remaining to protect his family. The famous Lieder composer, Fred. Kücken is engaged to write another opera, about which I shall with your leave send you some particulars another time.—A.Z.]

ORIGINAL CORRESPONDENCE.

HAYDN'S QUARTETS.

To the Editor of the Musical World.

SIR,—In reply to your correspondent's enquiry (20th inst.) you may tell him there is a Thematic Catalogue of Haydn's Quartets, published with the Numbers of the German and French editions, which is to be had of

EWER AND CO.

72, Newgate Street, May 31.

FLOWERS AND NIGHTINGALES.

To the Editor of the Musical World.

SIR,—Allow me to call your attention to a paragraph contained in the *Musical World*. It is on the subject of Madame Puzzi's Concert, in which Mademoiselle Cruvelli and Mademoiselle Schwartz sang a duet.

Your correspondent states, that it was sung by "the two flowers of Mr. Lumley's troop with the most sweetest abandon." I think there is a lack of grammar in that. And again, he says, "flowers smell sweeter than nightingales,"—a very ridiculous phrase, and one which does not add to his credit, nor to the merit of the "flowers," as he terms them. I think if you point out what I have mentioned, it will be very beneficial to him. Without wishing to give any offence,

I remain, Sir, your obedient servant,

AN ADMIRER OF "THE NIGHTINGALE."

[No offence whatever; quite the contrary. The "Admirer of Nightingales" is an original, and though we cannot make out his drift, we respect his independence, and resign ourselves to his strictures with "the most sweetest abandon." "Flowers do smell sweeter than nightingales," nevertheless; and we boldly put it to our correspondent to prove the contrary. For the "grammar," we consider it a drawn battle between him and our reporter.—Ed. M. W.]

LOUIS ADAM.

(To the Editor of the Musical World.)

DEAR SIR,—After thanking you for your kind insertion of my last communication—I feel it, as a duty, to explain to you what appears "inexplicable."

This monument, to be erected to the memory of that Nestor of the piano-forte, Louis Adam, by his widow and family, as also his grateful pupils and affectionate friends, may be considered as a very private affair, and truly laudable. It is not to be considered as a universal monument—such as was consecrated to the memory of the . . . MATCHLESS BEETHOVEN, at Bonn, his birthplace; nor such as that other mighty genius, Mozart, ought to have had years ago. The late L. Adam was too modest a man to pretend to cope with such luminaries: nor even with a Clementi or a Dussek. Indeed, he was as modest as he was truly great in his department of the art; but, without the slightest presumption, he might fairly have thought himself one of the best professors of the piano-forte of his day: as to his teaching, if he had only given to the musical world such a pupil as — Kalkbrenner, that would have been quite sufficient—and as to his piano-forte works, his celebrated sonata in F. minor (op. 8—No. 3.) would have immortalized him had he written nothing else—a man is to be rated by the quality of his works; not the quantity.*

It is true that no monument, as far as now, has been erected to the memory of my illustrious uncle, Dussek: but that is one of the reasons of my acceding to the wishes of Madame L. Adam, and those of her family; and that was also one of the reasons, dear Sir, of my writing to you on the subject, requesting your classical assistance on the occasion, as also that of the Royal Academy of Music.

* If I were compelled to mention my favourite piano-forte sonata, I should certainly pitch on one of BEETHOVEN'S; and, perhaps, on his op. 26 or 53; but after that, though "*longo proximum inervatio*," I would class Adams's in F. minor with the best that has ever been written for the piano-forte—viz., Clementi's in B. minor; (op. 40—No. 2.); my uncle's, in C. minor (op. 35—No. 3.); Cramer's "*Ultima*;" and last, not least, Wölff's in C. minor—with that splendid fugue. E very student of the art ought to know such works by heart.

Whether my uncle Dussek did give every great man *his due*—that is more than I can venture to assert: but that, so truly great himself, he could afford to do as much . . . is most certain: and his nephew ought always to follow such glorious example. I have now, dear Sir, to repeat my thanks, and remain, Your's sincerely and obliged,

Cheltenham, May 21, 1848.

PIO CIANCHETTINI.

[We retain our sentiments, in the teeth of Mr. Cianchettini's eloquence. If M. Adam must have a monument, Steibelt should have a monument; and thus there would be no end of monuments. We are wholly at variance with Mr. C. in his preference for sonatas. We do not much like Adams's F. minor, and still less Wölff's C. minor. Nor do we think the C. minor of Dussek, the best of that master; the grand A. flat (*Le Retour de Paris*), the *Elegy* in F. sharp, minor, and the *Invocation* in F. minor, are far superior works. We agree that the B. minor is Clementi's best, except perhaps, his *Didene Abandonnata*, in S. minor.—Ed. M. W.]

MISCELLANEOUS.

MADemoiselle CAMILLE, a young and promising danseuse, who some time since belonged to Her Majesty's Theatre, has arrived in London and will make her *debut* at the Royal Italian Opera, after Lucile Grahn has made her appearance. Mlle. Camille is very good looking and from all we can gather has made great progress. She has recently been dancing at the *Academie Royale de Musique*, before it was ironically styled the *Theatre de la Nation*.

MADAME CLAIRE HENNELLE.—This charming and accomplished concert vocalist has arrived in London for the season; we hope shortly to have the agreeable task of criticising her performances.

A NEW BATCH OF ETHIOPIAN SERENADERS under the nomenclature of Bigg's Virginian Harmonists have arrived in London from the United States.

MELODISTS.—There was a brilliant meeting of the Melodists Club on Tuesday, in the Freemasons' Hall, when about eighty gentlemen dined, Lord Saltoun in the chair. Three compositions had been sent in, from candidates for the prize of 10 guineas offered by the Duke of Cambridge, for the best song, with a burden harmonised for four equal voices. The songs were excellently read by Mr. Lockey, and accompanied by Sir Henry Bishop; and the first prize was awarded to Mr. I. L. Hatton. A premium of five guineas for the second best, was awarded to Mr. Blewett. Thalberg performed twice on the pianoforte, superbly, and was rapturously applauded by the company. Puzzi gave a very pretty melody on the horn, with his own peculiar taste and expression, accompanied by Brinley Richards. Several songs, glees, &c. &c. were sung by the best vocalists, and the evening passed off to the gratification of all present: among the guests, was the Lord Mayor. The Duke of Cambridge was prevented from presiding, as was his intention, owing to the death of the Princess Sophia.

M. KALKBRENNER.—This celebrated pianist and composer has left London for Paris, on affairs connected with family matters. M. Arthur Kalkbrenner remains in London.

MR. HENRY WYLDE'S CONCERT takes place on Monday evening at Exeter Hall. The programme is rich and varied. Among the novelties announced we find a MS. symphony by Mr. Henry Wyld, another unpublished, from the pen of Mr. Cipriani Potter, pronounced by those who have heard it to be very fine. A new composition from this highly talented musician will constitute a great feature in the concert. Three overtures will also be given in addition to other instrumental pieces. We refer our readers to advertisements for further particulars.

EXETER HALL.—Haydn's *Creation* was performed last night; Miss Lucombe made her first appearance, and was received with great favor. Mr. Reeves was encored in "Native Worth."

THE GERMAN HOSPITAL FANCY FAIR.—(From a Correspondent).—I cannot let an opportunity pass of giving you a short account of the Fancy Fair, held yesterday in the Riding House, Knightsbridge Barracks, in aid of the funds of the German Hospital, at Dalston. From 3 to 6 o'clock, the house was fully attended by a very aristocratic assemblage. Her Majesty and H. R. H. Prince Albert would no doubt have honored the fair by their presence, but for the demise of the Princess Sophia. The Lady Patronesses who condescended to hold stalls were not a few, and it was delightful to observe with what esprit several of them acquitted themselves in their novel and benevolent avocations. Her Grace the Duchess of Sutherland was a large purchaser of the splendid German articles. Made. Schuster had a stall for books and music, among the latter I observed many being publications and presentations from the house of Wessel and Co., consisting of about two dozen German songs, contributions from the first German composers, Spohr, Lindpaintner, Lachner, Reissiger, Speyer, &c. The committee calculated to realize above £300 by the sale of the music. I must not omit to mention the excellent performance of the band of the Second Life Guards which enlivened the fair, by playing favorite airs from popular operas, waltzes by Jullien, Bosio, &c. under the able leadership of the Band-master, Mr. Waelzig.

TO CORRESPONDENTS.

MR. FRENCH FLOWERS' letter will be inserted next week.

H. D.—Miss Catarina Hayes is still in Italy. We are unable to reply to the other question, touching the artist. We have no doubt English operas will be produced at Drury-lane in the autumn or winter.

L. S.—Mr. J. Baker's "Fortune Teller" is a different composition from "The Fortune Tellers" published by J. Prowse, Hanway Street. The latter is a duet, composed by Clement White.

CHIPPING NORTON.—We have not yet examined the work inquired after, but hope to be enabled to do so shortly.

ADVERTISEMENTS.

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ALBUM DE MADAME SABATIER.

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J. BLUMENTHAL'S Caprices and Melodies for the Pianoforte—LINDSAY SLOPER'S Nocturne on MARIO'S Final Air in *Lucresia*—J. HERZ'S Polka—New Valses by FESSY, COOTE, JULLIEN, LANNER, &c.

S. Thalberg's New Fantasia La Gazza Ladra.

HALLÉ'S Deux Impromptus—WALLACE'S Mazourka and Galop—OSBORNE'S La Pluie de Perles and Grand Duet—New Valses, Polkas, Mazurkas, &c., by CHOPIN, SCHULOFF, J. HERZ, &c.

* Terms of the Library, embracing the largest Musical collection in Europe may be had on application.

CRAMER, BEALE, and CO., 201, Regent Street.

To the Queen's most Excellent Majesty, and the British Army and Navy.

J. KOHLER'S NEW PATENT LEVER INSTRUMENTS.

J. KOHLER having brought to perfection and obtained Her Majesty's Letter's Patent for the above invention, which he has applied to the CORNET, TRUMPET, CORNETT, TROMBONES, and FRENCH HORNS, he can now with great confidence, after an experience of Five Years in bringing the action to its present state of perfection, recommend them to Her Majesty's Army and Navy, and all Professors and Amateurs. The advantages that this Patent gives to these Instruments are—

1. All the Tones and Semitones produced by the Patent Lever are quite as perfect as the Natural Notes on the Instrument.
2. The intervals on the DIATONIC and CHROMATIC Scales are perfect, the compass greater, and the most rapid and difficult passages may be performed with a precision, freedom, and fulness of tone, and comparative ease to the performer.
3. Combinations in harmony, which never before could be performed at all by any Brass Instruments, may now be executed with perfect ease, and Ten or Twelve Instruments on this principle, can produce a more rich and sonorous effect than Twenty-four could do on the old principles. The harshness of tones in the former Brass Instruments is entirely done away with, and a set of these Instruments heard together, produces Military and harmonious effects never before heard.

The Instruments are now in use in HER MAJESTY'S PRIVATE BAND, FIRST LIFE GUARDS, ROYAL HOUSE GUARDS, GREENADIER GUARDS, FUSILIER GUARDS, ROYAL ARTILLERY, 60th ROYAL Rifles, &c. Testimonials, Drawings, and prices, forwarded on application at J. KOHLER'S Manufactory, 35, Henrietta Street, Covent Garden, London.

PERSONAL GRACES.

The Countenance is rendered additionally pleasing by the well-arranged curl, the braided plait, or the flowing tress. In dressing the hair, nothing can equal the effect of ROWLAND'S MACASSAR OIL, on either natural or artificial hair rendering it so admirably soft that it will lie in any direction, producing beautiful flowing curls, and, by the transcendent lustre it imparts, rendering the head-dress truly enchanting. ROWLAND'S KALYDOR is a preparation of unparalleled efficiency in improving and beautifying the skin and complexion, preserving them from every vicissitude of the weather, and completely eradicating all Cutaneous Eruptions, Freckles, and Discolourations, and ROWLAND'S ODONTO, or PEARL DENTIFRICE, is alike invaluable for its beautifying and preservative effect on the teeth and gums.

BEWARE OF SPURIOUS IMITATIONS.

Some are offered under the implied sanction of Royalty and the Government Departments, with similar attempts at deception. The only genuine "MACASSAR OIL," "KALYDOR," and "ODONTO," are "ROWLAND'S," and the wrapper of each bears the name of "ROWLANDS," preceding the article, with their signature at the foot, in Red Ink, thus:

A. ROWLAND AND SONS.

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degree of difficulty than the foregoing; he also shewed me a letter from Carl Czerny, complimenting him in flattering terms on these useful productions. It was the Doctor's intention to visit London this season, but owing to the political convulsions in Berlin, he preferred remaining to protect his family. The famous Lieder composer, Fred. Kücken is engaged to write another opera, about which I shall with your leave send you some particulars another time.—A.Z.

ORIGINAL CORRESPONDENCE.

HAYDN'S QUARTETS.

To the Editor of the Musical World.

SIR,—In reply to your correspondent's enquiry (29th inst.) you may tell him there is a Thematic Catalogue of *Haydn's Quartets*, published with the Numbers of the German and French editions, which is to be had of
EWER AND CO.
72, Newgate Street, May 31.

FLOWERS AND NIGHTINGALES.

To the Editor of the Musical World.

SIR,—Allow me to call your attention to a paragraph contained in the *Musical World*. It is on the subject of Madame Puzzi's Concert, in which Mademoiselle Cruvelli and Mademoiselle Schwartz sang a duet.

Your correspondent states, that it was sung by "the two flowers of Mr. Lumley's troop with the most sweetest abandon." I think there is a lack of grammar in that. And again, he says, "flowers smell sweeter than nightingales,"—a very ridiculous phrase, and one which does not add to his credit, nor to the merit of the "flowers," as he terms them. I think if you point out what I have mentioned, it will be very beneficial to him. Without wishing to give any offence,

I remain, Sir, your obedient servant,
AN ADMIRER OF "THE NIGHTINGALE."

[No offence whatever; quite the contrary. The "Admirer of Nightingales" is an original, and though we cannot make out his drift, we respect his independence, and resign ourselves to his strictures with "the most sweetest abandon." "Flowers do smell sweeter than nightingales," nevertheless; and we boldly put it to our correspondent to prove the contrary. For the "grammar," we consider it a drawn battle between him and our reporter.—Ed. M. W.]

LOUIS ADAM.

(To the Editor of the Musical World.)

DEAR SIR,—After thanking you for your kind insertion of my last communication—I feel it, as a duty, to explain to you what appears "inesplicable."

This monument, to be erected to the memory of that Nestor of the piano-forte, Louis Adam, by his widow and family, as also his grateful pupils and affectionate friends, may be considered as a very private affair, and truly laudable. It is not to be considered as a universal monument—such as was consecrated to the memory of the . . . MATCHLESS BETHOVEN, at Bonn, his birthplace; nor such as that other mighty genius, Mozart, ought to have had years ago. The late L. Adam was too modest a man to pretend to cope with such luminaries: nor even with a Clementi or a Dussek. Indeed, he was as modest as he was truly great in his department of the art; but, without the slightest presumption, he might fairly have thought himself one of the best professors of the piano-forte of his day: as to his teaching, if he had only given to the musical world such a pupil as—Kalkbrenner, that would have been quite sufficient—and as to his piano-forte works, his celebrated sonata in F. minor (op. 8—No. 3.) would have immortalized him had he written nothing else—a man is to be rated by the quality of his works; not the quantity.*

It is true that no monument, as far as now, has been erected to the memory of my illustrious uncle, Dussek: but that is one of the reasons of my acceding to the wishes of Madame L. Adam, and those of her family; and that was also one of the reasons, dear Sir, of my writing to you on the subject, requesting your classical assistance on the occasion, as also that of the Royal Academy of Music.

* If I were compelled to mention my favourite piano-forte sonata, I should certainly pitch on one of BETHOVEN'S; and, perhaps, on his op. 26 or 33; but after that, though "*longo proximum intervallo*," I would class Adams's in F. minor with the best that has ever been written for the piano-forte—viz., Clementi's in B. minor; (op. 40—No. 2.); my uncle's, in C. minor (op. 35—No. 3.); Cramer's "*Ultima*," and last, not least, Wölff's in C. minor—with that splendid fugue. Every student of the art ought to know such works by heart.

Whether my uncle Dussek did give every great man *his due*—that is more than I can venture to assert: but that, so truly great himself, he could afford to do as much . . . is most certain: and his nephew ought always to follow such glorious example. I have now, dear Sir, to repeat my thanks, and remain, Your's sincerely and obliged,
Cheltenham, May 21, 1848.

PIO CIANCHETTINI.

[We retain our sentiments, in the teeth of Mr. Cianchettini's eloquence. If M. Adam must have a monument, Steibelt should have a monument; and thus there would be no end of monuments. We are wholly at variance with Mr. C. in his preference for sonatas. We do not much like Adams's F. minor, and still less Wölff's C. minor. Nor do we think the C. minor of Dussek, the best of that master; the grand A. flat (*Le Retour de Paris*), the *Elegy* in F. sharp, minor, and the *Invocation* in F. minor, are far superior works. We agree that the B. minor is Clementi's best, except perhaps, his *Didene Abandonnata*, in S. minor.—Ed. M. W.]

MISCELLANEOUS.

MADemoiselle CAMILLE, a young and promising danseuse, who some time since belonged to Her Majesty's Theatre, has arrived in London and will make her *début* at the Royal Italian Opera, after Lucile Grahn has made her appearance. Mlle. Camille is very good looking and from all we can gather has made great progress. She has recently been dancing at the *Académie Royale de Musique*, before it was ironically styled the *Théâtre de la Nation*.

MADAME CLAIRE HENNELLE.—This charming and accomplished concert vocalist has arrived in London for the season; we hope shortly to have the agreeable task of criticising her performances.

A NEW BATCH OF ETHIOPIAN SERENADERS under the nomenclature of Bigg's Virginian Harmonists have arrived in London from the United States.

MELODISTS.—There was a brilliant meeting of the Melodists Club on Tuesday, in the Freemasons' Hall, when about eighty gentlemen dined, Lord Saltoun in the chair. Three compositions had been sent in, from candidates for the prize of 10 guineas offered by the Duke of Cambridge, for the best song, with a burden harmonised for four equal voices. The songs were excellently read by Mr. Lockey, and accompanied by Sir Henry Bishop; and the first prize was awarded to Mr. I. L. Hatton. A premium of five guineas for the second best, was awarded to Mr. Blewett. Thalberg performed twice on the pianoforte, superbly, and was rapturously applauded by the company. Puzzi gave a very pretty melody on the horn, with his own peculiar taste and expression, accompanied by Brinley Richards. Several songs, glees, &c. &c. were sung by the best vocalists, and the evening passed off to the gratification of all present: among the guests, was the Lord Mayor. The Duke of Cambridge was prevented from presiding, as was his intention, owing to the death of the Princess Sophia.

M. KALKBRENNER.—This celebrated pianist and composer has left London for Paris, on affairs connected with family matters. M. Arthur Kalkbrenner remains in London.

MR. HENRY WYLDE'S CONCERT takes place on Monday evening at Exeter Hall. The programme is rich and varied. Among the novelties announced we find a MS. symphony by Mr. Henry Wyld, another, unpublished, from the pen of Mr. Cipriani Potter, pronounced by those who have heard it to be very fine. A new composition from this highly talented musician will constitute a great feature in the concert. Three overtures will also be given in addition to other instrumental pieces. We refer our readers to advertisements for further particulars.

EXETER HALL.—Haydn's *Creation* was performed last night; Miss Lucombe made her first appearance, and was received with great favor. Mr. Reeves was encored in "Native Worth."

THE GERMAN HOSPITAL FANCY FAIR.—(From a Correspondent).—I cannot let an opportunity pass of giving you a short account of the Fancy Fair, held yesterday in the Riding House, Knightsbridge Barracks, in aid of the funds of the German Hospital, at Dalston. From 3 to 6 o'clock, the house was fully attended by a very aristocratic assemblage. Her Majesty and H. R. H. Prince Albert would no doubt have honored the fair by their presence, but for the demise of the Princess Sophia. The Lady Patronesses who condescended to hold stalls were not a few, and it was delightful to observe with what esprit several of them acquitted themselves in their novel and benevolent avocations. Her Grace the Duchess of Sutherland was a large purchaser of the splendid German articles. Made. Schuster had a stall for books and music, among the latter I observed many being publications and presentations from the house of Wessel and Co., consisting of about two dozen German songs, contributions from the first German composers, Spohr, Lindpaintner, Lachner, Reissiger, Speyer, &c. The committee calculated to realize above £300 by the sale of the music. I must not omit to mention the excellent performance of the band of the Second Life Guards which enlivened the fair, by playing favorite airs from popular operas, waltzes by Jullien, Bosisio, &c. under the able leadership of the Band-master, Mr. Waelzig.

TO CORRESPONDENTS.

MR. FRENCH FLOWERS' letter will be inserted next week.

H. D.—Miss Catarina Hayes is still in Italy. We are unable to reply to the other question, touching the artist. We have no doubt English operas will be produced at Drury-lane in the autumn or winter.

L. S.—Mr. J. Baker's "Fortune Teller" is a different composition from "The Fortune Tellers" published by J. Prowse, Hanway Street. The latter is a duet, composed by Clement White.

CHIPPING NORTON.—We have not yet examined the work inquired after, but hope to be enabled to do so shortly.

ADVERTISEMENTS.

CHAMBER ORGAN.

TO BE SOLD BY PRIVATE CONTRACT.—A Sweet Toned Chamber Organ and Harpsichord combined, with two rows of keys; the organ and harpsichord may be used together or separate. The whole is inclosed in a richly carved mahogany case in the shape of a Grand Piano-forte. By an inscription in the front of the instrument it appears to have been a present from BREXTON LONG, Esq., to his sister Mrs. DRAKE; and was built in 1745, by ORANO, the first Organ builder, of his day. It has six stops; three on each side consisting of stop and open Diapasons, Principal and Twelfth. It is a highly finished instrument and was purchased at the great sale of Effects of the late FRANKLIN, Esq., Munthum, near Findon, Sussex, and was stated in the Catalogue to have originally cost 600 Guineas. For further particulars and price apply to Mr. HENRY SALTER Surveyor, Auctioneer, &c., Arundel, Sussex.

The London Assurance Corporation,

By Charter of King George the First, for LIFE, FIRE, and MARINE ASSURANCE, granted their first Life Policy on the 7th June, 1721.

Their new prospectus embraces a variety of every eligible plans for Life Assurance at moderate premiums.

Two-thirds of the gross profits are awarded to the assured by a bonus added to the policy—a payment in cash—a new policy without premium, or by a reduction of the future annual premium.

The expenses of managing the Life Department are not, as is usual, taken from the premium fund, but are defrayed by the Corporation out of their share of the profits, thus giving the assured all the advantages of Mutual Assurance, without liability of partnership, and the security of an ancient and opulent Corporation.

Assurances without participation, and short period assurances, are effected on very advantageous terms.

Parties proceeding abroad are liberally treated.

Fire Insurances, on every description of property, at moderate rates, and Marine Assurances at the current premiums.

Prospectuses may be had at their offices, 7, Royal Exchange, Cornhill, and 6, Regent-street, or sent free on a written application.

JOHN LAURENCE, Secretary.

Now Published, Price 3s. 6d.,

THE PIANISTS' DESIDERATA.

A Series of One Hundred Progressive Exercises, arranged uniformly for both hands on a novel plan, by which the Thumb and Fingers of the left hand will be made as tractable as those of the right, so that a complete mastery of the Diatonic and Chromatic Scales, together with all the Shakes, may be accomplished in a comparatively short time, thereby greatly facilitating the progress of Pupils, and effect a saving of much time and labour to both master and scholar; they will therefore be found a valuable auxiliary to all other Elementary works extant, as they may be given to the Tyro at any stage of learning, with a certainty of a correct position of holding the hands being permanently secured; and to those somewhat advanced, who may have contracted *bad habits*, or find a difficulty in executing rapid passages, they are strongly recommended as unfailing correctives.

Inscribed with all due deference to the Musical Profession, by

EDWARD FROST.

OXFORD, Published at the Author's Musical Repository, 78, High Street.—LONDON, R. Cocks and Co., 6, New Burlington Street; Lee and Coxhead, 48, Albemarle Street; Coventry, 71, Dean Street, Soho; R. Addison and Co., 210, Regent Street; Metzler and Co., 37, Great Marlborough Street; and Z. T. Purday, 45, High Holborn.

ALBUM DE MADAME SABATIER.

CHANSONS FRANCAISES.

No. 1, Ma Brunette—No. 2, La Sirène de Sorrente—No. 3, Mon Cœur—No. 4, Louise—No. 5, Les Yeux Bleus, by E. ARNAUD—No. 6, Benedetta—No. 7, La Petite Bergère, by L. FUGAT—No. 8, Follette, by A. THYS. 2s. each.

F. Chopin's New Valses and Mazurkas for the Pianoforte

J. BLUMENTHAL's Caprices and Melodies for the Pianoforte—LINDSAY SLOPER's Nocturne on MARIO's Final Air in *Lucresia*—J. HERZ's Polka—New Valses by FESSY, COOTE, JULLIEN, LANNER, &c.

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Sold by them at 20, Hatton-garden, London, and by every respectable Chemist and Perfumer throughout the Kingdom.

BEETHOVEN QUARTETT SOCIETY.

The Members, Subscribers, and the Public are respectfully informed that the
SIXTH MEETING
 will take place on **MONDAY, JUNE 5th**, at 48, GREAT MARLBOROUGH STREET, at Half-past Eight o'Clock.

Artists—Herr **MOLIQUE**, M. **SAINTON**, H. **HILL**, and S. **ROUSSELOT**. In the First Part, devoted to the memory of **MENDELSSOHN**, the following Quartetts will be played:—No. 5 in E Flat Major—No. 4 in E Minor—No. 3 in D Major, Op. 44; Mendelssohn. Second Part, No. 12 in E Flat Major, Op. 127; Beethoven.

Single Admission, 10s. 6d. each, may be had at Messrs. **CHAMER** and **BEALE**'s, 201, Regent Street; and A. **BETTS**'s, Royal Exchange.

THE LONDON

SACRED HARMONIC SOCIETY,
EXETER HALL,

Will perform **HAYDN**'s ORATORIO, "THE CREATION,"
 On **FRIDAY EVENING, JUNE 9th, 1848**,
 In Aid of the Funds of the Early Closing Association.

Principal Vocal Performers—Miss **BIRCH**, Miss **A. WILLIAMS**, Miss **E. BIRCH**, Mr. **LOCKEY**, Mr. **LEFFLER**, and Mr. **H. PHILLIPS**. Leader—Mr. **H. BLAGROVE**. Conductor—Mr. **SURMAN**. The Band and Chorus will be on a most extensive and efficient scale.

Tickets 3s. each. Reserved Seats in the Gallery, 5s.; Reserved Central Area Seats, 5s.; in the Orchestral Galleries, 1s., may be obtained of the principal Musicians; of Mr. **BORMAN**, 3, Leadenhall-street; Mr. **TOMLIN**, 32, Charing Cross; Mr. **CAHAN**, 371, Strand, next to Exeter Hall; at 9, EXETER HALL, (entrance in Exeter-street); and of the Committee of the Early Closing Association, 335, Strand.—May 22nd, 1848. W. S. AUSTIN, Hon. Sec.

HANDEL'S "MESSIAH."

This sublime Oratorio will be performed

On **WEDNESDAY EVENING, JUNE the 14th, 1848**,In the **HANOVER SQUARE ROOMS**, for the*Benefit of the Royal Society of Musicians.*

Under the immediate Patronage of the Royal and Noble Directors of Her Majesty's Concerts of Ancient Music—The Public Rehearsal will take place on **MONDAY MORNING, June 12th**.—Conductor, **SIR HENRY R. BISHOP**.

Queen's Concert Rooms,



Hanover Square.

Mr. W. STERNDALÉ BENNETT

Respectfully announces that his

ANNUAL MORNING CONCERT

Is fixed to take place

On **THURSDAY, JUNE 15th, 1848**,

To commence at Two o'Clock.

Principal Vocal Performers—Madame **DORUS GRAS**, Miss **DOLBY**, Miss **DUVAL**, Misses **HOLROYD**, Mr. **LOCKEY**, Mr. **LATTER**.

Instrumental Solo Performers—Pianoforte, Mr. **W. STERNDALÉ BENNETT**; Violin, Herr **MOLIQUE**; Violoncello, Signor **PIATTI**.

In the course of the Concert will be performed the Second Part of **BEETHOVEN**'s **GRAND SEPTETT** in E Flat; the several parts of which will be sustained by Messrs. **MOLIQUE**, **HILL**, **PIATTI**, **WILLIAMS**, **BAUMANN**, **PLATT**, and **HOWELL**.—The Music from **MENDELSSOHN**'s **MIDSUMMER NIGHT'S DREAM**, including the Overture, Notturmo, Scherzo, and Wedding March.

Mr. **W. STERNDALÉ BENNETT** will perform his **MS. CONCERTO** in A Minor, (second time in public.)

Conductor, Mr. **C. LUCAS**.

The Orchestra will be on the grandest scale, and include the most eminent available talent.—Further Particulars will be duly announced.

Tickets, Half a Guinea; Reserved Seats, 15s.; to be had at all the principal Music Warehouses, and of Mr. **W. S. BENNETT**, 15, Russell Place, Fitzroy Square.

Princess's Concert Room, Castle Street, Oxford Street.**MISS BINFIELD WILLIAMS**

Has the honor to announce that her **CONCERT** will take place on **FRIDAY EVENING, JUNE 16th, 1848**, to commence at Eight o'Clock.

Vocalists—Madame **F. LABLACHE**, Miss **CUBITT**, Miss **LOCKEY**, Miss **BASSANO**, Miss **ELLEN LYON**, Miss **EMILY BADGER**, and Miss **POOLE**; Mr. **HOBBS**, Mr. **MACHIN**, Signor **F. LABLACHE**, and Mr. **JOHN PARRY**, who will sing one of his favorite Songs in the course of the Evening.

Instrumentalists—Pianoforte, Miss **BINFIELD WILLIAMS**, who will perform in a Concertante Duet for Pianoforte and Violin, by Osborne and De Beriot; A Solo by **MENDELSSOHN**; and in one of **BEETHOVEN**'s Trios for Pianoforte, Violin, Violoncello. Violin, Mr. **J. DAY**, Flute, Mr. **CLINTON**, Concertina, Mr. **G. CASE**, Violoncello, Mr. **H. CHIPP**.

Conductor of the First Part, Signor **CITTADINI**; Second Part, Mr. **CHARLES E. HOESLEY**.

Tickets, 5s. each; Family Tickets to admit Three, 10s. 6d.; to be had of Miss **BINFIELD WILLIAMS**, 18, Norton Street, Portland Place; Messrs. **CHAMER**, Regent Street; **CHAPELL**, Bond Street; **DUFF**, Oxford Street; and at the Rooms. Reserved Seats, 7s.; Double Tickets, to admit Two, 10s. 6d.; to be had only of Miss **BINFIELD WILLIAMS**.

WILSON'S SCOTTISH ENTERTAINMENTS.

On **MONDAY EVENING, JUNE 5th**, at the **MUSIC HALL, STORE STREET**, At Eight o'Clock,

SONGS:

'Ye Banks and Braes o' Bonny Doon,'—'Thou art gone awa',—'The Laird o' Cockpen,'—'The Flowers of the Forest,' two Sets,—'Wood and Married and a',—'Young Lochinvar,'—'Love wakes and weeps,'—'Waly, waly,'—'Scots wha' wi' Wallace bled,'—'The Land o' the Leal,'—'Tullochgorum,'—'Tak yer auld cloak about ye.'

Pianoforte, Mr. **JOLLY**.**EXETER HALL.****MR. SURMA,**

(Conductor of the London Sacred Harmonic Society), has the honor to announce that a **GRAND PERFORMANCE** will be given in the **LARGE HALL**, on

FRIDAY EVENING, JUNE 16th, 1848,

For his **BENEFIT**, when will be performed, for the first time at Exeter Hall, **HAYDN**'s **DESCRIPTIVE ORATORIO**, the **SEASONS**.

Principal Vocal Performers:—Miss **BIRCH**, Miss **A. WILLIAMS**, Miss **E. BIRCH**, Miss **STEWART**, Miss **E. BYERS**, Mr. **LOCKEY**, Mr. **BENSON**, Mr. **T. WILLIAMS**, Mr. **LEFFLER**, Mr. **BODDA**, and Mr. **H. PHILLIPS**.

Leader, - Mr. **H. BLAGROVE**. Conductor, - Mr. **SURMAN**.

The Band and Chorus will be on an efficient and extensive Scale—consisting of nearly 500 Performers.

Central Reserved Seats, numbered in the Area, 7s., with a splendid Portrait of the Composer, Proof Copy on Indian paper, engraved on Steel, by **J. THOMSON**, Esq.; Tickets, 3s. each; Reserved Seats in the Gallery or Area, 5s.; Seats in the Orchestral Galleries, 1s. each; to be had of the Principal Music Sellers; of Mr. **J. BORMAN**, No. 3, Leadenhall Street; Mr. **TOMLIN**, 32, Charing Cross; Mr. **CAHAN**, 371, Strand, next to Exeter Hall, and at No. 9, Exeter Hall (entrance in Exeter-street), where a Plan of the Room may be seen.

Books of the Words, with a Portrait of the Composer, 1s. each—to be had in the Room on the Evening of Performance. The Doors will be opened at Six, and the Performance commence at Seven o'clock.

N.B.—A Refreshment Room will be opened for the Public, and arrangements have been made for the reception of Cloaks, Hats, Bonnets, &c.

UNDER THE IMMEDIATE PATRONAGE OF**Her Most Gracious Majesty the QUEEN.****Her Majesty Queen ADELAIDE.****His Royal Highness Prince ALBERT.****Her Royal Highness the Duchess of KENT.****His Royal Highness the Duke of CAMBRIDGE.****Her Royal Highness the Duchess of CAMBRIDGE.****M. BENEDICT**

Begs respectfully to announce that his Annual **GRAND MORNING CONCERT** will take place in the **GREAT CONCERT ROOM OF HER MAJESTY'S THEATRE**, on **MONDAY, JUNE 26th**, on which occasion the eminent Artists of Her Majesty's Theatre, and all available talent, both Vocal and Instrumental, will be engaged to render it worthy of the distinguished patronage it has hitherto enjoyed.—Full Particulars will be duly announced.

Boxes, Stalls, and Pit Tickets (for which an immediate application is solicited) may be had at the principal Musicians and Libraries, and of **M. BENEDICT**, 2, Manchester Square.

WANTED,

At **MIDSUMMER NEXT**, an **ORGANIST** for the PARISH CHURCH of **NEWPORT, SALOP**. Salary, £25 per Annum.—Applications, in writing, to be made to Messrs. **HOLLAND** and **ICKE**, Churchwardens, previous to the 15th June next.—A day will be fixed for the trial of the merits of the respective Candidates, of which they will have due notice. The appointment will be made immediately after such meeting.

NEWPORT, May 27th, 1848.

*Just Published,***SIX GRAND SONATAS FOR THE ORGAN,**By **FELIX MENDELSSOHN BARTOLDY**,

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EXETER HALL.

Mr. HENRY WYLDE

Has the honor to announce that his

ANNUAL GRAND CONCERT

Will be given in the Large Hall

ON MONDAY EVENING, JUNE 5th, 1848,

To commence at a Quarter to Eight o'clock; on which occasion he will be assisted by the following eminent Artists, and the celebrated complete Orchestra of the Royal Italian Opera House.

Principal Vocal Performers, Madame ANNA THILLON, Miss DOLBY, Miss BASSANO, the Misses PAYNE, Mr. SIMS REEVES, Mr. WHITWORTH and Signor CIABATTA.

Principal Instrumental Performers.—Pianoforte, Mr. HENRY WYLDE, who will perform a Solo with Orchestral Accompaniments. Violins, Messrs. WILLY, BEZETH, CHIPP, DANDO, A. GRIESBACH, HILL, KREUTZER, MELLON, PATEY, THIRLWALL, E. THOMAS, WATSON, &c. Second Violins, Messrs. I. LODER, W. BLAGROVE, GOFFRIE, J. JAY, MARSHALL, NEWSHAM, SIMMONS, WATKINS, WATSON, H. WESTROP, &c. Tenors, Messrs. W. THOMAS, ALSEPT, BALY, GLANVILL, TRUST, WESTLAKE, &c. Violoncellos, Messrs. HAUSMANN, CHIPP, GUEST, HANCOCK, HATTON, LAVENU, W. LODER, NUNN, &c. Double Basses, Messrs. HOWELL, BULL, CASOLANI, PRATTEN, ROWLAND, SEVERN, REYNOLDS, &c. Flutes, Messrs. RIBAS, WELLS. Oboe, Messrs. NICHOLSON and HORTON. Clarionets, Messrs. LAZARUS and BOOSE. Bassoons, Messrs. BAUMANN and LARKIN. Horns, Messrs. JARRETT, HARPER, HOOPER and RAE. Trumpets, Messrs. HARPER and HANDLEY. Trombones, Messrs. CIOFFI, SMITHES, and HEALEY. Drums, Mr. CHIPP.

Conductor, - - - - - Mr. CIPRIANI POTTER.

Leader, - - - - - Mr. WILLY.

The Orchestra, will perform a New MS., Symphony in F major, No. 2, Henry Wylde.—The Overture to "Leonora," Beethoven.—The Overture to "The Midsummer Night's Dream," Mendelssohn.—The Overture to "Oberon," Weber.—And a Grand Symphony in G. Minor, Cipriani Potter.—Also will be performed the Benedictus and Agnus Dei from Mass, in C, Henry Wylde.

Doors open at Quarter to Seven o'clock, and the Concert to commence at Quarter to Eight precisely.

Reserved Seats, 10s. 6d., and 5s. each. Unreserved Seats, 3s. each. Tickets to be had of R. MILLS, 140, New Bond-street, at all the principal Music-shops and Libraries; and of Mr. SURMAN, 9, Exeter Hall.

Western Life Assurance and Annuity Society,
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For further information (free of expense) application is requested to the Actuary, Arthur Scratchley, Esq., A.M., F.R.A.S., 3, Parliament-street, London.

FOR THE BASS VOICE.

Mr. CRIVELLI begs to acquaint his Friends and the Public, that his Work on the ART OF SINGING, adapted with alterations and additions for the BASS VOICE, is now ready, and may be had of Mr. CRIVELLI, at his residence, No. 74, UPPER NORTON STREET; and at all the principal Music Sellers.

Theatre Royal,  Drury Lane.

LE THEATRE HISTORIQUE,

FOUNDED BY

M. ALEXANDRE DUMAS,

For the especial Representation of

THE HISTORICAL DRAMA,

The above Troupe having engaged this theatre for a limited number of nights, will have the honor of commencing their season on WEDNESDAY, the 7th of June, and will continue their Performances on every Monday, Wednesday and Friday ensuing.

Amongst the repertoire will be found the following HISTORICAL DRAMAS which have obtained European celebrity:—

MONTE CHRISTO,

A GRAND DRAMA, which will occupy Two Evenings in its performance.

LES TROIS MOUSQUETAIRES,

An HISTORICAL DRAMA, represented for 300 consecutive nights.

LA REINE MARGOT,

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The entire of the Original Scenery, Costumes, Decorations, and Appointments, have been transported from the Theatre Historique, for the purpose of completing the splendour which is indispensable for the faithful adherence to the historical and local picture.

The following Artistes compose the Troupe which have already celebrated the above Works, and will have the honour of supporting their original rôles on this occasion:—

M. MELINQUE, M. LAFERRIERE,

M. LACRESSONIERE, M. BIGNON,

MADAME ATALA BEAUCHENE,

MADAME PERSON, MADAME PERRIER,

MADE. LUCIE, MADE. LACRESSIONIERE,

MADLE. REY, MADLE. MAILLET,

M. BOUTIN,

AND MESSRS. DEROSSESLE, ST. LEON, BOILEAU, GEORGES HILLARD, CRETTE, COLBRUN, BARRE, PEUSSIN, LINGE, BAR, DUPUIS, CULLIER, BEAULIEU, CHARLES, BONNET, DESIRE, LIEMANCE, FLEURY, LEFEBVRE, ALEXANDRE, MRS. DAMES FONTENEY, BARRE, H. JOUVE, DEVAL, BETZY DELANNAY, LAIGNELET, and MADEMOISELLE RACINE.

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H. R. H. THE DUKE OF CAMBRIDGE.

Miss STEELE

(PROFESSOR OF SINGING AT THE ROYAL ACADEMY OF MUSIC), and

Mr. BRINLEY RICHARDS

(PROFESSOR OF THE PIANO AT THE ROYAL ACADEMY OF MUSIC),

Have the honor of announcing that their

GRAND EVENING CONCERT

Will take place

ON FRIDAY, JUNE 16th,

AT EIGHT O'CLOCK.

Vocalist.—Mademoiselle MOLENA DI MENDI, Miss BIRCH, Miss RAINFORTH, Miss A. WILLIAMS, Miss M. WILLIAMS, Madame DOKOLOSKI, and Miss STEELE. Mr. SIMS REEVES, Mr. LOCKEY, Mr. CALKIN, Signor F. LABLACHE, Mr. SEGUIN, and Mr. JOHN PARRY.

Instrumentalists.—Mr. BRINLEY RICHARDS will play Mendelssohn's FIRST CONCERTO. Signor GIULIO REGONDI will perform a Solo on the Concertina. The Orchestra will be numerous and complete, and will perform Mozart's GRAND SYMPHONY in G minor.

FIRST PART.

Conductors, - Mr. BENEDICT, Mr. STERNDAL BERNETT.

Leader, - - - - - Mr. WILLY.

SECOND PART.

Tickets 7s. each, Family ditto (to admit Four,) £1 4s., to be had of the principal Music-sellers and at Sams's Royal Library, Reserved Seats, 10s. 6d., to be had only of Miss STEELE 29, Milton-street, Dorset-square; and of Mr. BRINLEY RICHARDS, 36, New Bond-street.

MADLE. JENNY LIND.



HER MAJESTY'S THEATRE.

The Nobility, Patrons to the Opera, and the Public are respectfully informed, that a

GRAND EXTRA NIGHT,

WILL TAKE PLACE

On THURSDAY NEXT, JUNE the 8th, 1848,

On which occasion

MADLE. JENNY LIND

will appear in one of her

FAVORITE CHARACTERS;

with various Novelties in the

BALLET DEPARTMENT,

combining the talents of

Mdlle. CARLOTTA GRISI, Mdlle. CAROLINA ROSATI, Mdlle. MARIE TAGLIONI, Mdlle. CERITO, &c. &c.

The Free List is suspended, the Public Press excepted.

†† Pit Tickets may be obtained as usual at the Box-office of the Theatre, price 10s. 6d. each, where applications for Boxes, Pit Stalls, and Tickets are to be made.

New German Songs,

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WESSEL & CO.

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407.—Blahetka, (L.) "How oft in the moonshine,"	2 0
408.—Schumann, (Clara-Wieck.) "O thou my star,"	2 0
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410.—Reissiger, (C. G.) "O, what avails a breaking heart,"	2 6
411.—Rosenbain, (I.) "What sings the bird that yonder flies,"	1 6
412.—"The wanderer nought of sorrow knows,"	2 0
413.—"Oh! wherefore are the roses so pale?"	3 0
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419.—"The pinks my garden perfuming,"	2 0
420.—"The spring is green,"	2 6
421.—"The leaves are rustling,"	3 0
422.—"Mild is the night,"	2 0
423.—Loewe, (Dr.) "Sweet rose that grow'st o'er the tomb,"	1 0
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Mrs. SCHWAB

Has the honor to announce that her

ANNUAL CONCERT

Will take place at CROSBY HALL,

On WEDNESDAY EVENING, the 21st of JUNE, 1848.

Further Particulars will be duly announced.

ROYAL ITALIAN OPERA,

COVENT GARDEN.

La Cenerentola Monday, June 5th.

The Directors beg leave respectfully to state, the Theatres being closed on Tuesday, a performance (included in the subscription) will take place on MONDAY NEXT, June 5th, on which occasion ROSSINI's Opera,

LA CENERENTOLA,

Will be given for the third time this season.

Cenerentola	Mdlle. ALBONI.
Tisbe	Mad. BELLINI.
Clorinda	Mdlle. TEMPLE.
Don Ramiro	Signor SALVI.
Don Magnifico	Signor ROVERE.
Alidoro	Signor POLONINI.
Dandini	Signor TAMBURINI.

Composer, Director of the Music, and Conductor, MR. COSTA.

To conclude with the grand Fete des Fleurs, from the Ballet of

NIRENE.

On Tuesday there will be no performance.

GRAND MORNING PERFORMANCE, WEDNESDAY NEXT, June 7th,

LE NOZZE DI FIGARO.

In compliance with the wishes of several persons of distinction, and with a view to meet the convenience of many families residing at a distance from Town, the Directors of the Royal Italian Opera have made arrangements to give a Grand Morning Entertainment, on WEDNESDAY NEXT, June 7th. The performances will commence at half-past One o'clock precisely, with MOZART's Opera,

LE NOZZE DI FIGARO.

Susanna	Mad. GRISI.
La Contessa	Mdlle. STEFFANONI.
Cherubino	Mdlle. ALBONI.
Marcellina	Mad. BELLINI.
Il Conto Almaviva	Sig. TAMBURINI.
Basilio	Sig. LAVIA.
Bartolo	Sig. ROVERE.
Antonio	Sig. POLONINI.

AND

Figaro Sig. MARINI.

To conclude with the grand Fete des Fleurs from the Ballet of

NIRENE.

EXTRA NIGHT, THURSDAY NEXT, JUNE 8th.

LUCREZIA BORGIA.

A Grand Extra Night will take place on THURSDAY NEXT, June 7th, on which occasion the following most attractive performance will be given. The entertainments will commence with DONIZETTI's Opera

LUCREZIA BORGIA.

Lucrezia Borgia	Mad. GRISI.
Maffia Orsini	Mdlle. ALBONI.
Don Alfonso	Sig. TAMBURINI.
Don Apostolo Gazella	Sig. MARINI.
Rustighello	Sig. LAVIA.
Ascania Petrucci	Sig. RACHE.

AND

Gennaro Sig. MARIO.

After which (by special desire) a Scene from GNECCO's Opera,

Le Prova d'un Opera Seria.

In which Madame PAULINE VIARDOT and Signor TAMBURINI will sing the celebrated comic duo, "Oh Guardate che Figura."

To conclude with the grand Fete des Fleurs, from the Ballet of

NIRENE.

Admission to the Pit, 8s.; to the New Amphitheatre, 2s. 6d.; to the Amphitheatre Stalls, 6s. The Performances will commence at EIGHT o'clock.

Tickets, Stalls, and Boxes for the night or season to be obtained at the Box Office of the Theatre, which is open daily from 11 till half-past 5, and at the principal Libraries and Music-sellers.

Printed and Published, for the Proprietors, at the "Nassau Steam Press," by WILLIAM SPENCER JOHNSON, 60, St. Martin's Lane, in the parish of St. Martin-in-the-Fields, in the County of Middlesex; where all communications for the Editor are to be addressed, post paid. To be had of G. Purkiss, Dean Street, Soho; Strange, Paternoster Row; Vickers, Holywell Street, and at Booksellers.—Saturday, June 3rd, 1848.